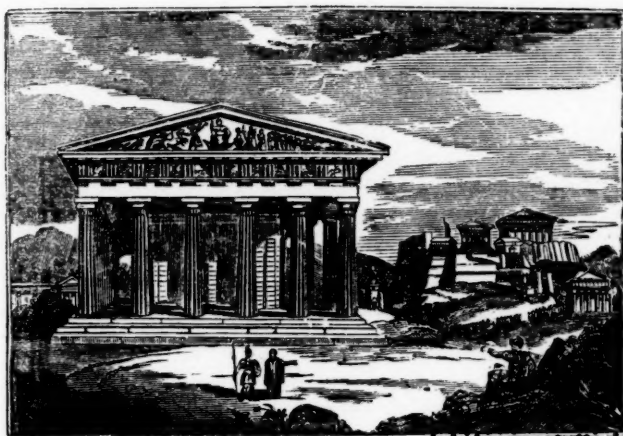


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REVIEWS

The Canton Papers. (Manuscript.)

By the courtesy of Professor Wheatstone we have been favoured with the perusal of a number of letters and other documents which have remained in possession of the family of John Canton, the well-known electrical and magnetical philosopher of the last century—and are entrusted by his present descendant to the learned Professor for deposit in some public institution. On looking at the life of Canton in Dr. Kippis's (unfinished) edition of the 'Biographia Britannica,' we find it stated that the materials for that piece of biography were wholly furnished by the son, William Canton; who of course possessed, or had access to—not all, we shall see—of the papers now before us. Mr. Weld has also used them—or some of them—for his History of the 'Royal Society.' Nevertheless, we think that they may still be made to afford some illustration of Canton's life and of the period in which he lived.

This period was one in which science was advancing in the hands of philosophers,—and stationary at least, if not declining, among the mass of the community. The Royal Society was the only vehicle for communication of discovery in England; and the three magic letters (how strangely things alter,—*homo trium literarum* was Latin for a thief!) were the only guarantee of a man of science. The aristocratic tendencies of this body were blowing into flower; though neither politics, religion, nor station could for any long time succeed in keeping out a man of proved genius. But those sons of philosophy who served her in any other way than by original discovery were subjected (so runs tradition) to other modes of trial. Canton, a plain schoolmaster, was chosen a Fellow upon his general reputation; but Benjamin Martin—whose series of elementary writings, so numerous and so sound, placed him at or near the head of the *disseminators* of Newton's philosophy in England—was, it is said, excluded because he kept a bookseller's shop. One of our recent correspondents upon the *Physiology* versus *Physics* dispute observes, in disparagement of various of the Fellows opposed to his own views, that they are "but schoolmasters under another name,"—meaning, we suppose, that they teach in colleges or universities. Worthy John Canton, a benefactor of mankind, was only a schoolmaster without any other name. All the teachers in our Universities who are not far gone in our correspondent's disorder accept the title of schoolmaster with pride.

On this point we can tell a story which we know to be true. Some years ago, a very eminent star of one of our Universities was at the yearly exhibition of the charity-school children at St. Paul's. Roving about to find a good place, he settled himself at last in a compartment which, he did not at first observe, was occupied, with the exception of himself, entirely by elderly ladies,—who seemed discomposed and incommunicative on the subject of his entrance. At last one of them said to him, "Perhaps, sir, you are not aware that this place is for the schoolmistresses."—"Well, ladies," was the answer, "I give you my honour that I am a schoolmaster."

The practice of *canvassing* for election at the Royal Society was in vogue, the necessity for which has been so conspicuous in our own day. We find Priestley, in a letter to Canton (Feb. 14, 1766), canvassing in the following terms:—"My friends here imagine it would be a great advantage to the publication [a proposed treatise

on electricity] if I were a Fellow of the Royal Society, and have persuaded me to be a candidate for that honour. Dr. Watson has been written to about it. I hope I need not formally ask your interest and that of Mr. Price. If Lord G. Cavendish could be prevailed upon to join you, I should think the rest would be easy. Leaving that to your conduct and friendship, I remain, with compliments to Mr. Price and Dr. Franklin, to whom I beg you would communicate the contents of this letter, dear Sir, &c."—It may be expected, we think, that under the new regulations, in which the Council recommend candidates, we shall hear no more of lesser men being solicited by greater ones, the former to "go down" because the latter are "coming on."

John Canton was born in 1718, and was the son of a broadcloth weaver at Stroud. He broke away from his father's business by the usual method of those who know their own vocation better than their parents for them,—namely, proving his competency to teach himself how to think and act on the subject of his own preference. His mathematical and astronomical feats attracted the attention of Dr. Henry Miles, of Tooting,—a Fellow of the Royal Society, and "of approved eminence in natural knowledge," though now a name of no note. But he *provided a substitute*: for he engaged Canton's father to send him to town, boarded him for some time in his house, and procured him to be articled to the master of an academy in Spital Square. This was in 1737; in 1742 Canton went into partnership with Mr. Watkins, his master,—whom he finally succeeded. It would make a curious history if we could get an account of all the instances in which men have brought forward others who afterwards became more famous than themselves; and very curious indeed would be the account of all the ruptures which have subsequently taken place between the patrons and their clients. In the present case Miles and Canton continued warm friends after the latter had gained his reputation. There are two kind letters from the former (1750 and 1754). In one, Miles introduces "his much esteemed brother Dr. Dodridge,"—from which we infer that he was a dissenting minister. To this class the science of that day is under no mean obligations: Priestley, Price, Michell, and Bayes (to whom the application of the theory of probabilities to questions of observation owes one of its most important steps) strike our memory immediately.

One of the most prominent accidents of the life of an investigator is the controversy which he has to maintain against those who question the priority of his discoveries. The case of Canton and Michell is one of some note. Canton concealed his method of making powerful magnets, now well-known; using another method of his own—out of consideration, it is said, for Dr. Gowan Knight, who made money by making magnets. When, at last, Canton published his method to the Royal Society, Michell's work had appeared nearly twelve months before, in which methods similar to those of Canton were described. Upon this, Michell charged Canton with plagiarism; asserting that the method which the latter published was not that by which he had all along operated, but an afterthought derived from his (Michell's) work. To make such a charge colourable, it should have been shown that the magnets made by Canton after Michell had published were better than those which he had made before. This was not shown,—nor was it even asserted: so that we are left to suppose, if we would adopt the charge, that a man all whose other dealings bore the character of honesty and discretion,

was not only base enough, but whimsical enough, to rob another of a published method which produced results no better than his own, and substitute it for his own. Mr. Michell persisted in his charge during Canton's life, and published it in the *Monthly Review* twelve years after his death. No answer was, or could be, made; for the sameness of the methods was the whole ground of accusation, and neither Canton nor his friends could prove that the method which he kept secret was one thing or another. The general opinion of scientific men ignored the bill; and Poetic Justice sentenced Michell to fifty years' loss of the credit of an idea which he really had before any one else. The method by which Cavendish measured the earth's density was Michell's; and the identical apparatus which Cavendish used was constructed by Michell, and came, after his death, says Sir John Herschel, "into the possession of the Rev. W. H. Wollaston, D.D., who gave it to Cavendish,—who used it indeed to excellent purpose, but who assuredly neither devised the experiment, nor invented, nor constructed, nor even, so far as I can perceive, materially improved the apparatus. All this is distinctly stated by Cavendish himself: who is therefore no way to blame for any misconception upon the subject." Of course not:—it was Poetic Justice who took care that her decree should be carried out.

Among our documents is a parcel on this subject. The following two letters are from Priestley: the first, formal, for publication,—the second, private and admonitory.—

"Birmingham, 3 Nov. 1783.

"Dear Sir,—As I find that you propose to write in vindication of your father from the charge of plagiarism advanced against him by Mr. Michell in the *Monthly Review*, and understand that you wish to have my certificate in his favour, together with those of his other surviving friends; I can with much satisfaction say, that having been acquainted with him many years, I never saw any reason to think him capable of publishing as his own what he took from any other person. I have heard him repeatedly assert his innocence with respect to the suspicions which he knew that Mr. Michell and others entertained of him, on account of his paper on magnetism; but not having had any knowledge of him till several years after that time, I cannot be any proper evidence of his originality in that business.

"As Mr. Michell acknowledges that Mr. Canton had a method of making magnets before the publication of his treatise, if it shall appear, as I think it will, that he made them of as great strength then as he did afterwards, it will hardly be doubted but that the method by which he made them was the same with that which he published as his. For if his own method was as effectual as that of Mr. Michell, I cannot conceive why he should not publish that in preference to Mr. Michell's, which he must know that he could not do but at so evident a risk of the charge of plagiarism. Besides, the consideration of your father's well-known originality with respect to electricity, and other things to which he turned his attention, will certainly make any charge of plagiarism in this particular case less probable.

"Sincerely wishing you may be able effectually to vindicate the character of your father from this accusation by which you will do yourself great credit,—I am, dear sir, yours, &c. J. PRIESTLEY."

"Birmingham, 3 Nov. 1785.

"Dear Sir,—As Dr. Price informs me that you intend to write in defence of your father against Mr. Michell's charge of plagiarism, and wish to have a letter of mine to make use of on the occasion, I send you the enclosed for that purpose. You must be sensible that, from my late knowledge of your father, it could not amount to anything more.

"There seem to be three things to attend to in this business. 1. The method of procuring magnetism by a *poker and tongs*. 2. The method of making strong magnetical bars expeditiously by means of the *double touch*. 3. The method of placing the bars to be operated upon. Making *circular magnets* is also

another distinct article; and you will do well to procure what direct evidence you can for each of these particulars.

"Mr. Michell allows all that the papers which were in my hands can prove, which made it needless for me to appear in the business. But though he admits the fact of your father having had a method of making strong magnets, he denies that it was the same with that which he published. Now as Mr. Michell and his friends, who are numerous, really believe that your father acted with some degree of disingenuity, at least with respect to some of the articles above mentioned, and Mr. Michell is a man of character and honour, who really thinks himself injured, you will, I doubt not, be careful to treat him accordingly. I would also suggest, that, considering the acknowledgements in Mr. Michell's last letter, and the temper with which it is written, you will certainly do well not to publish at all unless you can make the case a very clear one. However, the difficulty of procuring evidence after your father's death, in a case in which it will be thought that his accuser ought to have arraigned him in his life time, if at all, may be a circumstance in your favour. Mankind are never pleased with an attack upon the dead, who cannot defend themselves, and whose surviving friends must labour under great disadvantages in doing it. Sincerely wishing that you may acquit yourself to your own reputation in vindication of your father,—I am, dear sir, yours sincerely,

"J. PRIESTLEY."

"P.S.—Excuse my employing an amanuensis for these letters."

This, however, is not the whole; and it appears that those of a man's own household may not know the state of any case without a very close inquiry into what can be said by those without. The Life above alluded to appeared in the 'Biographia Britannica' in 1784, and it contains an incorrectness of dates,—alluded to by Mr. Weld. It made Canton's election to the Royal Society a consequence of his exhibiting his method there: whereas the first event preceded the second by nearly a year. In November, 1784, Michell published his attack,—complaining, among other things, of this incorrectness; which, since Canton was elected in March, 1749-50, and Michell published his method in 1750, would in fact have made it appear that Canton exhibited his method to the Society before the publication of Michell's book. And that it was so, must have been believed by Mr. William Canton when he furnished the materials for that life. And, no doubt, the story that Canton concealed his method out of tenderness to Dr. Gowan Knight's pocket was also believed. But when, after the attack in November, Priestley, who promised Canton on his deathbed to defend his character, came to look up documents and certificates, he procured the following written attestations, the first and third undated, probably written for the occasion, the second of old date, evidently just after Canton had first exhibited and Michell impugned. From the first it appears that Canton's original motive for experimenting was not of a nature likely to induce him to care for Dr. Knight's vested interest; from the second, that the origin of these experiments was the intention of making good magnets for sale; and from the third that, after the communication of the results of the first experiments to the commercial agent in the transaction, other results of yet greater power were obtained,—or, at any rate, that Canton had a skill which he could not communicate.—

"Mr. Collings remembers Mr. Canton's having told him that the occasion of his attempting to make artificial magnets was as follows. He had seen some bars of that sort made by Dr. Knight which the Dr. sold at an higher price than Mr. Canton could at that time well afford to give, but yet being desirous of having a pair of them he applied to Mr. Ellicot, who he knew was intimate with the Doctor, to use his interest to procure him a pair at a moderate

price. The Doctor not chusing to grant this request, Mr. Canton resolved to attempt making them himself, and in no very long time after he carried a bar of his own making to Mr. Ellicot, who shewed it to Dr. K.; the Doctor took it away with him and shortly returned it much strengthened.—Mr. Canton went to work on it again and brought it a second time to Mr. Ellicot increased in power. It was then shewn again to Dr. Knight, but whether anything farther was done to it by the Dr. or not Mr. C. does not remember."

"On April 1, 1747, in Company with Mr. Canton I saw Mr. William Lovelace with some large magnetic Bars make a small cylindrical one about four or five inches long somewhat more than its own weight. The large Bars He told us was a present of Mr. Savery's to His Father, but confessed they had lost part of their magnetic virtue by being kept in a wrong Position: and for the method by which they were at first made magnetical He refer'd us to the Philosophical Transactions. As Mr. Lovelace thought I was able to procure better Steel Bars for His Purpose yⁿ He had yet met with, He propos'd, if I would undertake y part to let me have an equal share wth Him of y^e profits arising from Magnet-Making, which I accepted. Mr. Canton hearing this, offer'd to assist in making Experiments, if we would take Him in a Partner, which was readily consented to. Mr. Lovelace has so far regarded this Agreement, y^t tho' he has acknowledged to Me y^e selling of great numbers of Bars, yet I never was Employ'd to make one of them, nor has He ever parted wth one farthing of His Profit to Me, or to Mr. Canton, who has made all His Experiments Entirely at His own Expence, and therefore has a right to make what use of them He thinks fit. The method of Making Artificial Magnets which Mr. Canton lately laide before the Royal Society He has communicated to Me, and I believe it to be his Own Discovery.

"HENRY HORNE.

"Feb. 15, 1740-1.

"Having purchas'd an Artificial Magnet of Mr. William Lovelace for Nine shillings, which he told me would Lift its own weight, I put it into Mr. John Canton's hands about Midsum^r 1747, who gave it more than Twice y^e magnetic power it had at first.

"HENRY CRANKE."

We print three letters more; because we find that by so doing we can really give, with what we have already printed, all that is of any consequence as to this subject now remaining in the hands of Canton's representatives. We consider it of moment, with respect to any charge, if it can be ascertained that there were collateral charges which were false;—particularly when the main charge is one of the falsehood of which only the accused can be absolutely cognizant. The first letter is from M. Duplessis.—

"To Mr. John Canton, F.R.S.

"Sir,—Having heard that some People, out of spite or jealousy, and with an intent of depriving you of the glory you so deservedly enjoy, on account of your ingenious discovery of making artificial Magnets, give out, among other things, that your paper deliver'd to the Royal Society, where the whole Processus is discover'd, has been translated into French by your orders, and that you were author of the notes added to the same, nay of the *encomiums* given you in the French preamble, this is to acquaint those Persons with the truth of the case, which is as follows:—Mr. John Canton, F.R.S., &c. having printed a paper containing an account of his method of making artificial Magnets, he favour'd me with one of 'em; and finding it a very plain, and of consequence an excellent one, I desir'd leave to Publish it in the *Bibliothèque raisonnée*; which he, at first, refused, as that Transaction was to be inserted in its turn, among the others of the Society, who might take it ill to see it publish'd before. I replied that I thought to R. S. whose the dessein is to search the *arcana Naturæ*, and to publish her own discoveries for the good of the World, could not take umbrage at such proceeding. Then Mr. Canton consented. But finding his expressions nor clear enough and to concise for foreigners quite unacquainted with the matter, to proceed with success, I

desir'd him to make the whole experiment before me. And having seen it, instead of interpolating the Author's narration, I made and compos'd, after my own notions, notes upon some places which appear'd to me wanting further explanation. But he had no other hand in it, and much less in the preamble, where I thought proper to enlarge upon the character of a Gentleman whom the World is indebted to for one of the most usefull discoveries that ever was made. This is plain truth and matter of fact.

J. DUPLESSIS.

"London, October the 10th, 1755.

"I hope, Sir, this paper will answer your expectations, and silence your enemies. Any thing else in my power that might be useful to you shall always be done with pleasure by, Sir, Your most humble Servant.

DUPLESSIS."

"Wednesday 10 of Octob."

The two following letters are from Dr. Thomas Milner and Mr. Collings, both most intimate friends of Canton. The first is to Dr. Price,—as we collect from another letter, the address of this one being torn off; the second to Mr. Wm. Canton. It appears that Canton thought much of the differences between his own method and Michell's.—

"Dear Sir,—Since I had the pleasure of seeing you in London, I have endeavour'd to recollect those circumstances which relate to Mr. Canton's method of making artificial magnets. Soon after the success of the late Dr. Knight in this part of experimental philosophy was known, Mr. Canton endeavour'd to procure a pair of the Doctor's largest magnets, at a moderate price; but being disappointed, he determin'd to try how far he could succeed in making some for himself. He communicated the result of such experiments as he made on this occasion to several of his friends, particularly to those who used to meet weekly in Bishopsgate-street. We had there repeated opportunities of seeing several bars of hardened steel in a gradually improved state of magnetism: and were at last made quite happy by his producing some very good artificial magnets, which he assured us he had made without the least assistance from the loadstone. He was then desir'd, and the request was repeated at different times, by myself and several other members of our society, to publish his method of magnetism. It is absolutely impossible for me to fix the precise time when this happened, as I am now at a distance from my papers, and indeed cannot recollect that I ever made any minutes on this occasion: but I remember perfectly well that it was previous to Mr. Michell's publication; and that immediately on the appearance of that gentleman's treatise, I observed to Mr. Canton, that if he had complied with the desires of his friends, he would certainly have been the first publisher on the subject. Mr. Canton always considered his method of making magnets as being really different from that published by Mr. Michell; and did not chuse, even after Mr. Michell's publication, immediately to discover what his own method was; and this circumstance induced my friend Mr. Collings in connexion with myself to make some experiments, in order to discover what his method might be. After several unsuccessful trials, Mr. Collings at last found, on placing a pair of hardened steel bars parallel to each other at a little distance, and connecting the friendly poles at both ends with a pair of iron skewers, which were the most convenient pieces of iron then at hand, that an application of magnetism to the surfaces of bars thus circumstanced, and a repetition of the same operation on each pair of bars in their turn, was attended with a considerable accumulation of power. This experiment was mention'd to Mr. Canton, who immediately acknowledged it to be an essential part of his own method, and at the same time produced a complete pocket set consisting of six very good magnets, and two end pieces of iron properly formed. These magnets were of the same size with those he afterwards exhibited at a meeting of the Royal Society. I have lately had an opportunity of talking the whole of this matter over with Mr. Collings, and beg leave to assure you, that we have always considered the method of making magnets published by Mr. Canton as being absolutely his own: and believe, from what we perfectly well remember of the goodness of those magnets which

he actually produced before the appearance of Mr. Mitchell's book, that it was certainly in his power to have been the first publisher. You will please to make what use you may think proper of this communication from, dear Sir, your affectionate and obliged humble servant,
THOS. MILNER."

"Dear Sir.—When I was at Birmingham in July last, I gave to Dr. Priestley a note containing my testimony that I had seen very strong magnetic bars of your father's making, long before the publication of Mr. Michel's pamphlet on that subject, as well as I could recollect as early as the summer of 1746. This evidence, I thought at that time, went directly to the charge. But I understand by Mr. Michel's second letter that your father's friends have mistaken his meaning; which I now take to be this.—He allows your father had discover'd a method of making magnetic-bars a considerable time before his publication; but would insinuate that your father finding therein a method superior to his own quitted his former practice, and adopted this method, with some slight alterations and improvements he afterwards published as his own invention.—to this charge I know of no direct evidence that can be opposed as unfortunately in this case your father kept his method intirely secret. All that I can say is—I had the pleasure of being intimately acquainted with your father from our early youth to his last hour, and I can truly say, that from the constant tenor of his behaviour thro' life, I am perfectly assured he was incapable of such mean and disingenuous conduct. And I am persuaded there are several of y^r father's respectable friends still living who will readily join me in this opinion of his character. But this will not satisfy Mr. M. and his friends—they will call for positive proof, and we have it not to produce. My advice therefore exactly coincides with Dr. Priestley's, that unless we had such evidence as would with all reasonable persons entirely confute the charge it were better to say nothing—a cause weakly defended is really injured. As it stands at present, y^r father's friends will acquit him of the charge; the other party will not be convinced do what you can.

"As to the time when I discover'd y^r father's method, it was not till some time after the appearance of Michel's book. In consequence of that publication, Dr. Milner and I made a number of experiments about hardening and impregnating bars, on which subject I frequently conversed with your father, telling him what we were doing, and watching at the same time any word which he might let fall that might be of use towards getting his secret. He having said soon after Michel's book came out, that Michel's method was not that which he used—and that his method required only 6 bars, we (i.e. Dr. M. and myself) tried every way we could invent of combining 6 bars but without success: till one even being with your father at the Pewter Platter in your neighbourhood, and telling him as usual what we had been trying, he dropt some expression which suggested to my mind a combination which I had not tried before and which, immediately on my return home, I tried and found to succeed to my wish. The next day I informed Dr. M. of my success. And in the afternoon I came to your father and told him what I had done, and reminded him of the clue which I had obtained from the last night's conversation. He own'd I was right, and immediately shewed me his setts of bars, and also carried me up stairs to let me see his sett of large bars. I then told him I thought it was full time that he should publish his method as there was reason to fear other persons might discover it, as I had happen'd to do, and so he might be deprived of the just reward of his ingenuity. He said he would take my advice, and therefore desired that in the meanwhile we w^d say nothing about it. Not long after this, he communicated his intention to Mr. Ellicott who advised him to shew the operation first to Martin Folkes, Esq. (who was at that time Presid^t of the Royal Society) and he brought him to Spit^l Square, by y^r father's appointm^t for that purpose—the rest you know—

"I pray excuse the slovenly manner in which this is written; my eyes are so bad that I could not read a single word of your letter even with the assistance of my best glasses. Be so kind as to assure your

mother and brothers of my good wishes, and accept the same yourself from,—Dear Sir, yours sincerely,
"Bath, Feb. 13th, 1786. J. COLLINGS."

We shall return to these papers on an early occasion.

The Midnight Sun: A Pilgrimage. By Fredrika Bremer. Translated from the unpublished Original, by Mary Howitt. Colburn.

The Bird of Passage; or, Flying Glimpses of Many Lands. By Mrs. Romer. 3 vols. Bentley.

The Salamander, a Legend for Christmas found among the Papers of the late Ernest Helfenstein. Edited by E. Oakes Smith. New York, Putnam; London, Chapman.

THOUGH only one of these books—the last—wears a Christmas livery of orange-tawny and gold—though happily, not one is garnished by a Chalon with "moon-faced beauties" smiling amid their laces and feathers, or by a Stephanoff, with groups of lovers in stage-dresses, or with the thousandth repetition of Claude's columnar perspectives and sun-set effects so satiating as almost to tempt us to deny with Mr. Ruskin that the original landscape-painter was very extraordinary—here are three, by as many ladies, which we will notice together as "books of the season":—not unaware, however, that our guests may find some difficulty in accrediting the composition of the party. For it is among "the sex" (Mr. Fenimore Cooper making, perhaps, the male exception) that the sharpest debates over precedence break out,—as any *Solon* or *Sophonra* will bear us out in asserting.

First comes the Swedish lady. What herb, root or flower Miss Bremer has eaten, let some northern sorceress declare. Certain it is that she has been apparently distressed of late by strange ambitions. With the character of a simple novelist she seems now desirous of uniting that of a compound prophetic and preacher:—to have been stricken by one "waft" of socialism and another of nationality. In her 'Brothers and Sisters' we had the former,—in her 'Midnight Sun' the latter "shines confessed." Sixty-three pages of preface are devoted to a bird's-eye view of Sweden. This is not without vivid and individual touches,—but they are so mystified and blurred by the high-flown humour of the artist as to lose half their reality and connexion. The sooner that Miss Bremer will give us a matter-of-fact book on the Holbollingsars ("Phæbus! what a name!")—but the Holbollingsars should have an uncouth name, seeing that they are descended from the Giants)—on the Wermländers, who are possibly the most outrageous and athletic dancers in the universe—on the more serious Dalecarlians,—and on the "strong, sagacious, practical, cheerful, and prudent" Norrlanders,—the more gratefully will we acknowledge the obligation. We are here treated to merely a mist of fine colours in place of an array of clear forms:—and whether it be a *Fata Morgana* or a peep at the most Swedish section of Sweden, detention by either is objectionable when the business of the hour is that Miss Bremer should tell a Christmas tale, which we are to praise.

Having pierced through the barriers topographical, transcendental, mystical, poetical, &c. which our author has built round her story, truth compels us to declare that the latter, when reached, is the slightest of the slight—and not the newest of the new. The excellent elderly lady, of a species which, as we have heretofore remarked, seems peculiarly plentiful in Sweden—the family of children who all break out into matrimony in quarters totally unexpected by her—the rather unhappy step-son, supposed to be dead, who comes home to be cured of his unhappiness,—the merry old maid" (as the

song says) and the *Benedick* who finds her more engaging than any young one—have all been already represented in Miss Bremer's delightful novels. We are not sure that we have met with "the Dean's Lady" before:—but in any case, few will object to meet with her a second time.—

"Whilst Miss — and the Colonel talk and take snuff together thus agreeably, we will, in the most hasty manner, become acquainted with the just-mentioned Dean's widow. We will, in the first place, beseech that we may not be suspected of a wish to throw any kind of shade upon the late Dean Hederman, or upon his behaviour and character as a husband, when we nevertheless openly acknowledge that his lady, who has been a widow only one year, now really seems like one escaped from prison, and even a little wrong in her head from very joy. But the amazement of all Deans will be diminished when it is known that our Dean's lady was now upon her first great journey into the world; and that she, spite of her five-and-fifty years, and her considerable corpulence, was more green and inexperienced in the ways and adventures of the world than many girls of fifteen—thanks to the late Dean's principles, which held that a woman ought to keep herself at home in her own house, as well as to some Chinese methods of carrying out these principles. Besides which, our widow was delighted to travel, and much amused by every thing remarkable or adventure-like; and it often happened that her large eyes were somewhat weary of staring, ready to start out of her head; and her mouth with being wide open in astonishment at the occurrences which, in one way or another, seemed to be extraordinary, and which to her young eyes might easily be so, and which were all noted down in a neatly-bound book, afterwards to be communicated to her 'sister at Haparanda,' to which sister she was now on her way. In short, our Dean's widow was a very happy person, and moreover the most friendly, the most discreet, the most helpful Dean's widow in the world,—a regular shepherdess of a flock, which all the ladies on board the Ornsköld, on this journey, sufficiently could testify. Miss — found her to be so I know, and immediately took a fancy to her; whilst she, the Dean's lady, felt a sort of astonished admiration for Miss —, by turns being ready to kill herself with laughing at her witty fancies, and by turns staring at her with the secret question to herself whether Miss — was quite right in her mind. And when Miss —, who soon remarked the naïve views of men and things taken by the Dean's lady, was heard, in the third morning of the journey, to sing forth from her berth with wonderful quavers,—

Come, hermit, come, and if thou bearest
Within thy breast a heart;
For me the sun shines in the sky,
The moon can peace impart!

the Dean's widow seized her hand, pressed it, and whispered: 'Ah! such adventures, such adventures as one has when one travels! Yes, they cannot be described! They are too extraordinary—too extraordinary.'"

The encampment whence the "Pilgrims" saw the phenomenon which gives its title to the book might match with many a description of the far-famed Righi sunrise; but we must leave it, generally commending the tale to every reader who loves what is good, quaint, and genial. Is not Mrs. Howitt—the translator, becoming a little "American and round-about" in some of her turns of language? What the Swedish may be, we cannot divine—but "a regularly splendid girl" is not elegant English.

The next book on the list has also its prefatory vagary; confined within the least possible compass—but too long by precisely the number of words which it contains. 'Tis useless, we suppose, further to remonstrate; since it appears to be a settled thing that Mrs. Romer must be indulged with a few antics before she begins to "tell her story like a Lady." Her 'Bird of Passage'—a miscellany including certain tales and sketches which have been published elsewhere—is accordingly preluded by the established caper. The reader who is not blanked by the "regulation" display of good spirits will

find Mrs. Romer's a pleasantly-varied table-book, as good for Midsummer study as for New Year's reading. We will draw upon it for a passage from 'The Last Days of Riego,' even at the risk of its having appeared elsewhere.—

"One morning in the month of August, 1823, the masses of wild vegetation which masked the entrance of this savage lair were put aside with precaution by a hand from within, and a man of lofty bearing, whose long hair hung neglectedly over his pale and attenuated countenance, and shaded the sombre expression of his eyes, issued from the cavern, and clambering the almost perpendicular sides of the rocks with the agility of a mountaineer, he attained, in a few moments, the narrow crest upon which the cross was erected; and from that eminence which commanded a distant view, and from whence was distinctly to be perceived the hamlet of Arquillos, he looked around him and waved a handkerchief in the air. He appeared to be about thirty-eight years of age; his limbs were slight and muscular, his eyes black as night, his forehead spacious and thoughtful, his complexion dark and sun-burnt, and his features, although furrowed by the fatigues of an adventurous life, and by the traces of the small-pox, were noble and well-formed. His dress was that worn by the peasantry of Andalusia, and consisted of an open waistcoat ornamented with a profusion of silver buttons, a jacket and breeches of black velvet, a broad scarlet sash, through the folds of which were passed his *navaja* (or knife) and two long pistols encrusted with silver, a silk handkerchief encircling his throat, *botines* of buff leather; and a large high-crowned *sombrero*. Nevertheless, the elegant demeanour of this personage, his pensive countenance expressive at once of melancholy and determination, and the lofty character of his head, which announced the habit of one accustomed to command, were indicative of a rank in life far superior to the garb he wore, and left no room to doubt that some imminent peril must have induced him to adopt so homely a disguise. The signal which he had made with his handkerchief had been perceived in one of the farm-houses of Arquillos, for presently a young girl stole forth from thence, and after looking around her to ascertain whether she was likely to be discovered or pursued, directed her course towards the hiding-place of the unknown, quickening her pace as she approached it. She was pale and breathless when she reached him, and in reply to his anxious inquiries as to the cause of her emotion, she apprised him that a division of the French army had invaded the mountain pass, that several of those terrible fanatics who have acquired so deplorable a celebrity, under the designation of 'Soldiers of the Faith,' were prowling about the village, that a description of the stranger's person had been published in all the churches, and that finally he would be irrevocably lost if he did not fly immediately from Arquillos, and endeavour to quit the Spanish territory. He listened to her in silence, then taking both her hands and pressing them between his own, said in a tone of melancholy enthusiasm,—"It is too late, Concepita! after the fatal affair of Jordan, I might have escaped to the coast and passed to Gibraltar; but there are solemn and imperious duties from which nothing can absolve us. I ought not and would not expatriate myself. In this wild retreat, to which your gentle pity conducted me on that fatal day when wounded, pursued, and hopeless of rejoining Mina in Catalonia, I sought a precarious shelter in the farm of Arquillos, I can still dream of liberty—yes, liberty or the scaffold! for I have devoted the whole of my life to one idea; and that idea destroyed, I ought to fall with it and perish!"—But Concepita, whose attention had been for the last moment attracted by the sound of stealthy footsteps, suddenly interrupted him, and grasping his arm, murmured in his ear,—"Save yourself, Señor—fly! there are men hidden in that hollow behind the rocks."—And true it was that seven or eight labourers, armed with pitchforks and knives, had tracked the footsteps of the young girl, and succeeded in reaching the shelter of the rocks without being perceived. A few days previously, the fugitive's retreat had been discovered by a shepherd, and pointed out by him to the mountaineers of Arquillos; but the superstitious terror inseparable from the

mere mention of the *Cueva de la muerte*, had held them at a distance from it, and they had restricted themselves to watching the comings and goings of Concepita, and waiting for a favourable moment when they might seize upon the proscribed man without peril to themselves; and by placing him alive in the hands of the authorities, obtain the enormous reward that had been offered to his captors as the price of their cupidity. At the sight of the farmer who conducted them, Concepita uttered a cry of indignant surprise. As to the stranger, when he perceived that a handful of mountaineers had placed themselves at the opening of the cavern, in order to cut off his retreat in that direction, he felt that nothing remained for him but to sell his life as dearly as possible, and drawing a pistol from the folds of his belt, he levelled it at the farmer's head. But Concepita rushing forward, seized his arm convulsively at the very moment that he discharged the pistol, which causing a deviation in its aim, the ball was lodged in the trunk of an adjoining tree, and the traitor stood scathless in the presence of his victim. The peasants then throwing themselves in a body upon the stranger before he could draw forth the second pistol, disarmed and bound him hand and foot; while Concepita, in an agony of sorrow, cast herself at the feet of the prisoner, whose eyes were fixed upon her with an expression of sorrowful reproach, and in a voice broken by emotion exclaimed,—"Pardon, oh! pardon me Señor, for I have led to your destruction by preventing you from defending yourself! but that man who has sold you for a few dollars—that man whom you were about to kill—that ruffian—that coward is, alas! my father!"—Such are the exact details of the circumstances which attended the arrest of Don Rafael Riego y Nunez at Arquillos in 1823."

Our third New Year's guest is American; the very Lady whose character, so magniloquently written among the Poetesses of America [*Ath.*, No. 1099], was brought before the reader some weeks ago. Since the criticism appeared, a pleasant communication from the other side of the Atlantic, referring to our recent strictures on the love of the tawdry which seems to have infected American writers, informs us that Public and Publishers will have it so; both setting as immoderate a value upon gold lace and other such vanities as Mr. Diarist Pepsy himself. Mrs. Oakes Smith, at all events, is thoroughly in the fashion. Not only in her introduction, written in *propria persona*, but also in the legend where she tries to assume the German manner, we have grand words and sonorous epithets "tossed about" (as the country boy phrased it) most remorselessly, till we feel in the case of people who are pelted with sublimities,—and till the most bloodless page of the most academical writer of our most Augustan period would seem natural and welcome by comparison. Add to this that 'The Salamander' is a mystical story, and in this respect also suited to the present American rather than English taste. Some of the illustrations by Darley (who appears to be the fashionable book-illustrator in America just now) are clever; and show that our far-away kinsfolk are advancing in painting if they are retrograding in descriptive narration.

The Cities and Cemeteries of Etruria. By George Dennis. 2 vols. Murray.

THIS delightful and valuable work, which happily combines at one and the same time the varied and poetic interest so inseparable from the narrative of an earnest and enthusiastic traveller with the learning and research of a sound antiquarian, will be henceforth indispensable to all travellers in Italy:—as it not only points out what and how to observe, but much that must necessarily contribute to the means of effecting observations. For the accuracy of the descriptions and details of the country and innumerable objects of historic importance we can vouch; and we accompany our author in

every step of his way from natural scenery to the desolated city, and from city to tomb, with that thrilling and lingering interest which always attaches to the renewal of old associations, and to the recollection of scenes and paths that we may never again be able to retrace. Whilst perusing Mr. Dennis's work, however, our reminiscences are no longer dim recollections of the past; for he succeeds in placing every object so tangibly and vividly before our eyes, that we can rest contented with his book and our easy chair with as much profit as if actually engaged in exploring and speculating on the results of our wanderings. It appears from the Preface that the work is the fruit of several tours made in Etruria between the years 1842 and 1847; and that it was written under the impression that the antiquities of that land were not duly appreciated by the British public, or even by British travellers into the country. Mrs. Hamilton Gray's 'Sepulchres of Etruria' was the first publication that attracted attention to the subject; and we ourselves estimate so highly the enterprising spirit displayed by that lady, and the services rendered to the archaeologist and to the public at large by her adventurous breaking of hitherto unbroken ground, that we scarcely think Mr. Dennis has, in some of his remarks, done justice to her labours. The merit of arousing curiosity and illustrating and elucidating a probable theory is most amply due to Mrs. Hamilton Gray; and though as a guide her book may be in some degree unsatisfactory, yet we even owe her no small acknowledgments, since it is to supply her deficiencies and to describe the monuments discovered subsequently to her researches that the present volumes are more especially devoted.

As the introduction to Mr. Dennis's work contains a lucid *résumé* of his entire subject, we shall apply ourselves to an examination of the views there set forth,—and select such extracts from his more particular descriptions as seem to furnish the most forcible illustrations whether of facts or of theories. Antiquarian research has demonstrated that ages "before the straw hut of Romulus arose on the Palatine there existed in Italy a nation far advanced in civilization and refinement—that Rome, before her intercourse with Greece, was indebted to Etruria for whatever tended to humanize her, for her chief lessons in art and science, for many of her political, and most of her religious, institutions, for the conveniences and enjoyments of peace, and the tactics and appliances of war—for almost everything in short that tended to exalt her as a nation, save her stern virtues, her thirst for conquest, and her indomitable courage."—The external history of the Etruscans can only be gathered from scattered notices in Greek and Roman writers; but their internal history promises ere long to be as distinct and palpable as that of Egypt, Greece, or Rome:—for the ruins of cities and tombs so amply convey the peculiar nature of their civilization, of their religious and moral condition, that we can now enter into the inner life of this people "almost as fully as if they were living and moving before us, instead of having been extinct as a nation for more than two thousand years."

"We can follow them," says our author, "from the cradle to the tomb,—we see them in their national costume, varied according to age, sex, rank, and office,—we learn their style of adorning their persons, their fashions, and all the eccentricities of their toilet,—we even become acquainted with their peculiar physiognomy, their individual names and family relationships,—we know what houses they inhabited, what furniture they used,—we behold them at their various avocations—the princes in the council-chamber—the augur, or priest, at the altar, or in solemn procession—the warrior in the battle-

field, or returning home in triumph—the judge on the bench—the artisan at his handicraft—the husbandman at the plough—the slave at his daily toil—we see them in the bosom of their families, and at the festive board, reclining luxuriously amid the strains of music, and the time beating feet of dancers—at their favourite games and sports, encountering the wild boar, or looking on at the race, at the wrestling match, or other palæstic exercises—we behold them stretched on the death-bed—the last rites performed by mourning relatives—the funeral procession—their bodies laid in the tomb—and the solemn festivals held in their honour. Nor even here do we lose sight of them, but follow their souls to the unseen world—perceive them in the hands of good or evil spirits—conducted to the judgment-seat, and in the enjoyment of bliss, or suffering the punishment of the damned.”

We are told that in very early times the dominion of Etruria extended over the plains of Lombardy to the Alps on the one hand, and to Vesuvius and the Gulf of Salerno on the other; stretching also from the Tyrrhene to the Adriatic Sea, and comprising the large islands off her western shores. This territory was divided into three great districts: that in the centre may be termed Etruria Proper,—that to the north Etruria Circumpadana,—and that to the south Etruria Campaniana. It is of the first or Etruria Proper of which the present work alone treats. This region was intersected by several ranges of mountains; the northern being chiefly composed of secondary limestone, whilst those in the southern district show traces of volcanic action, vast plains of tufa and other igneous deposits,—beds of lava, basalt, or scorie. “Here and there, however, are heights of limestone, rearing their craggy peaks from the wide bosom of the plain.” Of the twelve cities or states of Etruria Proper, the foremost appears to have been Tarquinii,—where the national polity, civil and religious, took its rise. This, together with Veii, Falerii, Cære, and Volsinii, one of the last to be subdued by Rome, were all in the southern division; in the northern region were Vetulonia and Rusellæ; on the coast, Clusium, Arretium, Cortona, Perusia, and Volaterra,—which last stood by herself, and ruled over a wide tract in the far north. The whole of this country was densely populated—not only in those parts which are still inhabited, but also in tracts now desolated by malaria and relapsed into the desert; for on every hand are the remains of cities and cemeteries, and the traces of by-gone civilization. The sites of the cities varied, as might be expected, according to the nature of the ground, and apparently without much reference to security from external enemies. Mr. Dennis infers that this position of the cities is in some measure a key to her civilization and political condition; for had they been on the mountain tops, a want of security or confidence between the several communities might be implied,—while, on the contrary, their standing on the level of the plains would indicate a degree of internal security such as rarely existed in those early times. He concludes that their medium position marks a considerable amount of civilization and a generally peaceable state of society.

As regards the origin of the people and the source of their civilization all is as yet involved in obscurity, excepting the single fact that they came from abroad, though from what country remains to be ascertained. After carefully investigating and maturely considering the arguments and authorities for every theory, we ourselves are satisfied that the only points of certainty are, that the origin was oriental—that Lydia and Egypt are not far enough east,—and that the Egyptian peculiarities are only such as were sure to exist between nations so well acquainted as Assyria and Egypt, or may have

been the result of subsequent maritime intercourse between Etruria and the latter country. With these convictions, we are satisfied that Mrs. Hamilton Gray's theory is the most plausible and the best sustained by circumstantial evidence of any that has hitherto been propounded;—but we differ as to the route pursued by the Raseni in entering Italy. Our hypothesis is, that these people are descended from Lud, the son of Shem—Genesis, ch. 10. v. 22,—who journeyed in a north-westerly direction, and settled in Asia Minor; and that they are a different race from the Luddim of the south, the descendants of Mizraim, mentioned by the Prophet Jeremiah. After a time, some portion of these Luddim or Lydians separated from the main body, as related by Herodotus, and probably for the reason assigned by him—famine, arising in a surplus population; but instead of departing by sea, we surmise that—still retaining the habits of oriental nations, travelling and settling for a term and then removing as the population increased beyond the power of the soil to support it,—they journeyed by land until in process of years they reached Etruria. This will be found to be perfectly consistent not only with the statement of Herodotus, but with the theories ascribing their origin to the Raseni; and is in some measure supported by many Etrurian remains found in the northern parts of Italy, in the Tyrol, and in Wallachia. In further confirmation of the argument, we have the authorities of traditions and customs singularly relevant: amongst the former, an account of the Creation—strikingly analogous to the first book of Genesis—deriving this people from that branch of the human family—namely, the descendants of Shem—among whom those traditions would be most scrupulously retained. The account alluded to is preserved in the writings of Suidas, who relates that—

“The Etruscans believed that the Creator spent 12,000 years in his operations; 6,000 of which were assigned to the work of creation, and as many to the duration of the world. In the first 1,000 he made heaven and earth. In the second, the firmament. In the third, the sea and all other waters. In the fourth, the sun, moon, and stars. In the fifth, birds, reptiles, and four-footed animals in the air, earth, and water. In the sixth, man.”

The resemblance here is sufficiently remarkable, though, in our opinion, it furnishes evidence not so much of an acquaintance with the Jews, as it does of an early colony from the plains of Mesopotamia, bringing with it and preserving a less garbled account of the Seven Days than the surrounding nations. As we have before observed, there can be no question as to the oriental character of the Etruscans: their all-dominant hierarchy which assumed to be a theocracy,—their divination and augury,—and their doctrine of good and evil spirits are all indicative of oriental origin. The monuments, too, contain the same descriptions of monsters as the winged Chimære of the Assyrians; their position at the entrances of the chambers of the tombs bearing close analogy to those recently discovered at Nimroud. Without attempting here to follow out the relationship in manners and customs to the East, there is one remarkable feature in Etruscan civilization which strongly marks a primitive and patriarchal descent—the treatment of woman. She was honoured and respected,—took her place at the board by her husband's side,—was instructed in the mysteries of divination,—and her grave was even more honoured than that of her lord.

We have thus shortly stated such facts as appear to us to support the doctrine that Etruria was colonized by the Raseni; but there still remains one startling point well

worthy of consideration, as it may eventually prove to bear conclusively on the subject. Plentiful as are specimens of the written language of the Assyrians in the East, we might reasonably expect to find some indications of it in a colony proceeding from Assyria: but there is no trace of cuneiform writing,—the only existing written characters being Greek. What are we to infer from this?—unless we are allowed to conjecture that the migration took place before the origin of cuneiform writings, and that the language of the Etruscans is consequently only preserved in the written characters of subsequent invaders. We feel quite satisfied that if these people came from Resen, the migration preceded that of the invasion of the Pelasgi. In the few words hitherto discovered of Etruscan no analogy is found to any other language. The same case holds good with the Assyrian; and most curious would it be should a comparison of these two equally dead languages ultimately prove them to have analogy to one another, and consequently a common origin.

We must defer our notice of the mythological system of the Etruscans, their literature and science, arts and architecture, to a future occasion; and content ourselves for the present with the following admirable extracts from the book itself.—

“How far we transalpine of the nineteenth century are indebted to her civilization is a problem hardly to be solved; but indelible traces of her influence are apparent in Italy. That portion of the Peninsula where civilization earliest flourished, whence infant Rome received her first lessons, has in subsequent ages maintained its pre-eminence. It was on the Etruscan soil that the seeds of culture, dormant through the long winter of barbarism, broke forth anew when a genial spring smiled on the human intellect. It was in Etruria that immortality was first bestowed on the lyre, the canvas, the marble, the science of modern Europe. Here arose

the all Etruscan three,—
Dante and Petrarch; and scarce less than they,
The Bard of Prose, creative spirit! he
Of the hundred tales of love.

It was Etruria which produced Giotto, Brunelleschi, Fra Angelico, Luca Signorelli, Fra Bartolomeo, Michael Angelo, Hildebrand, Machiavelli, ‘the starry Galileo,’ and such a noble band of painters, sculptors, and architects as no other country of modern Europe can boast. Certainly no other region of Italy has produced such a galaxy of brilliant intellects. I leave it to philosophers to determine if there be anything in the climate or natural features of the land to render it thus intellectually prolific. But much may be owing to the natural superiority of the race; which, in spite of the revolutions of ages, remains essentially the same and preserves a distinctive feature;—just as many traits of the ancient Greek, Gaul, German, and Spaniard may be recognized in their modern descendants. The roots of bygone moral as well as physical culture are not easily eradicated. The wild vine and olive mark many a desert tract to have been once subject to cultivation. And thus ancient civilization will long maintain its traces even in a degenerate soil, and will often germinate afresh on experiencing congenial influences.—

The wheat three thousand years interred
Will still its harvest bear.

How else comes it that while the Roman of to-day preserves much of the rudeness of former times,—while the Neapolitan in his craft and wiliness betrays his Greek origin, the Tuscan is still the most lively in intellect and imagination, the most highly endowed with a taste for art and literature? May it not be to the deep-seated influences of early civilization that he owes that superior polish and blandness of manner which entitle Tuscany pre-eminently to the distinction claimed for it of being a rare land of courtesy?”

The following most graphically and vividly describes some lovely and interesting scenes. We extract at random;—for the work is so replete with passages of equal and probably superior beauty that we know not where to

choose,—but can only recommend our readers to obtain the book and select for themselves.—

"In its present state of utter desolation, Norchia has charms as much for the artist as for the antiquary. Who that has visited this spot can forget the ruined church of Lombard architecture, wasting its simple beauty on the stupid gaze of the shepherd, the only frequenter of these wilds? Who that has an eye for the picturesque, can forget the tall cliffs on which it stands,—here, perforated so as to form a bridge; there, dislocated and cleft to their very base,—the rich, red, and grey tufa, half-mantled with the ever-green foliage of cork, ilex, and ivy? Who can forget the deep glens around, ever wrapt in gloom, where the stillness is broken only by the murmurs of the stream, or by the shriek of the falcon—solitudes teeming with solemn memorials of a past, mysterious race—with pompous monuments mocking their very purpose; for, raised to perpetuate the memory of the dead, they still stand, while their inmates have for ages been forgotten? He who has visited it must admit, that though nameless and unchronicled, there are few sites in Etruria so interesting as this—none which more imperatively demand the attention of the antiquarian. Every visit has confirmed my conviction that he who has seen Castel d'Asso only, can form little conception of the more varied and extensive monuments of Norchia."

A city of the dead.—

"The height of Bieda was lofty and precipitous, and as usual was a tongue of rock at the junction of two glens, which separated it from corresponding heights of equal abruptness. These glens, or ravines, were well clothed with wood, now rich with the tints of autumn. Wood also climbed the steep cliffs—struggled for a footing among the wild masses of tufa split from their brow, and crowned in triumph the surface of the platforms above. On descending the rocky slope, we found ourselves in the Etruscan necropolis. The slope was broken into many ledges, and the cliffs thus formed were full of caverns—sepulchre after sepulchre above, beneath, around us—some simply hollowed in the rock, and entered by Egyptian doorways, some mere niches, and others adorned with architectural façades; from the banks of the stream to the brow of the height, the whole face of the hill was thus burrowed. I had been struck at Castel d'Asso with the street-like arrangement of the tombs, and at Norchia with their house-like character; but I had been unwilling to consider those features as other than accidental, and had ascribed them to the natural peculiarities of the ground. But here, I felt convinced that they were intentional, and that this assemblage of sepulchres was literally a Necropolis—a city of the dead. Here were rows of tombs, side by side, hollowed in the cliff, each with its gaping doorway; here they were in terraces, one above the other, united by flights of steps carved out of the rock; here were masses split from the precipice above, and hewn into tombs, standing out like isolated abodes—shaped too into the very forms of houses, with sloping roofs culminating to an apex, overhanging eaves at the gable, and a massive central beam to support the rafters. I have spoken only of the exterior of the tombs. On entering any one of them, the resemblance was no less striking. The broad beam carved in relief along the ceiling—the rafters, also in relief, resting on it, and sinking gently on either side—the inner chamber in many, lighted by a window on each side of the door in the partition wall, all three of the same Egyptian form—the trichinal arrangement of the rock-hewn benches as though the dead, as represented on their sarcophagi, were wont to recline at a banquet—these things were enough to convince me that in their sepulchres the Etruscans, in many respects, imitated their habitations, and sought to make their cemeteries as far as possible the counterparts of the cities on the opposite heights."

We shall return to these volumes on an early occasion.

Ornamental and Domestic Poultry: their History and Management. By the Rev. E. S. Dixon, M.A. *Gardeners' Chronicle Office.*

A book like White's 'Selbourne,' written from a love of the subject by a scholar and a gentle-

man; a work worth reading even by those who do not know the difference between "a Rumkin" and "a laughing Goose." The learning brought to bear on this humble subject is always illustrative,—and the speculations are only the more pleasant because they often run counter to received theories. Thus, in respect to the presumed influences of climate, food and hybridization, the writer observes:—

"Some very important speculations respecting organic life, and the history of the animated races now inhabiting this planet, are closely connected with the creatures we retain in domestication, and can scarcely be studied so well in any other field. Poultry, living under our very roof, and, by the rapid succession of their generations, affording a sufficient number of instances for even the short life of man to give time to take some cognisance of their progressive succession,—poultry afford the best possible subjects for observing the transmission or interruption of hereditary forms and instincts. I shall, no doubt, at the first glance, be pronounced rash, as soon as I am perceived to quit the plain task of observing, for the more adventurous one of speculating upon what I have observed. I can only say that the conclusion to which I have arrived respecting what is called the 'origin' of our domestic races, has been, to my own mind, irresistible, having begun the investigation with a bias towards what I must call the wild theory, although so fashionable of late, that our tame breeds or varieties are the result of cross breeding between undomesticated animals, fertile *inter se*. It will be found, I imagine, in strict inquiry, that the most careful breeding will only fix and make prominent peculiar features or points that are observed in certain families of the same aboriginal species, or sub-species,—no more: and that the whole world might be challenged to bring evidence (such as would be admitted in an English court of justice) that any permanent intermediate variety of bird or animal, that would continue to reproduce offspring like itself, and not reverting to either original type, had been originated by the crossing of any two wild species. Very numerous instances of the failure of such experimental attempts might be adduced. The difficulty under which science labours in pursuing this inquiry, is much increased by the mystery in which almost all breeders have involved their proceedings, even if they have not purposely misled those who have endeavoured to trace the means employed. As to the great question of the Immutability of Species, so closely allied to the investigation of the different varieties of poultry, as far as my own limited researches have gone,—and they have been confined almost entirely to birds under the influence of man—they have led me to the conclusion that even sub-species and varieties are much more permanent, independent, and ancient than is currently believed at the present day. This result has been to me unavoidable, as well as unexpected; for, as above mentioned, I started with a great idea of the powerful transmuting influence of time, changed climate, and increased food. My present conviction is, that the diversities which we see in even the most nearly allied species of birds are not produced by any such influences, nor by hybridization; but that each distinct species, however nearly resembling any other, has been produced by a Creative Power: I am even disposed to adopt this view towards many forms that are usually considered as mere varieties. As far as I have been able to ascertain facts, hybrids that are fertile are even then saved from being posteritely (to coin a word) only by their progeny rapidly reverting to the type of one parent or the other: so that no intermediate race is founded. Things very soon go on as they went before, or they cease to go on at all. This is the case with varieties also, and is well known to breeders as one of the most inflexible difficulties they have to contend with, called by them 'crying back.' This circumstance first led me to suspect the permanence and antiquity of varieties, and even of what are called 'improvements' and 'new breeds.' Half of the mongrels that one sees are only transition-forms, passing back to the type of one or other original progenitor. At least, my own eye can detect such to be frequently the apparent fact in the case of Domestic Fowls. Any analogies from plants must be cautiously applied to

animals; but even in the vegetable kingdom the number and reproductive power of hybrids is apparently greater than it really is, owing to the facility of propagation by extension, by which means a perfectly sterile individual can be multiplied and kept in existence for many hundred years; whereas a half-bred bird or animal would, in a short time, disappear and leave no trace. I have not met with one authenticated fact of the race of pheasants having been really and permanently incorporated with fowls, so as to originate a mixed race capable of continuation with itself; but with many that prove the extreme improbability of such a thing happening."

This will serve as proof that the work is not a mere commonplace poultry-book. Indeed, it is manifest in every page that the writer thinks for himself and speaks from experience.

Notes from Books. In Four Essays. By Henry Taylor. Murray.

The author of 'Phillip van Artevelde' presumes somewhat too largely upon the strength of the reputation derived from that carefully-wrought and thoughtful poem. However ill those may stand with "the select" who say so, we must express our judgment that there is a mixture of Oracle and Book-maker in the volume now given to the world, which is not to be commended. There was small need, we apprehend, of excuse for republishing three review articles if it so pleased Mr. Taylor; but the reason solemnly propounded in his preface, is—to speak plainly—mere verbiage. Then, though the two papers on Wordsworth may be admitted to possess a permanent value in right of their subject and its ingenious treatment, we cannot extend the *imprimatur* to Mr. Taylor's eulogy on Mr. Aubrey de Vere's poems. Let us not be misunderstood to depreciate these. They are the incomplete attempts of a gentleman and a scholar possessing a high-toned mind and a fair measure of the poetical faculty:—satisfactory as works of promise, but neither in their own right nor in that of their criticism meriting the distinction of being thus called forward in a reprint.

With regard to the fourth Essay, on "The Ways of the Rich and Great," we have an objection of a different kind to offer. One given to discourse so authoritatively on style as Mr. Taylor is, beyond most other writers, bound not to offend in style:—not to indulge in tricks of language. Yet, in its sober way, this essay is, in many passages, little less mannered than the most elaborately mannered description recently put forth by Mr. Dickens. The Romancer is surely more defensible in airs, graces, and licences than the Essayist.—Let us instance the following words which Mr. Taylor presses into the duty of a complete sentence: one, moreover, beginning a new clause in his argument.—

And as to usefulness and popularity.

Surely the above is as little defensible as the single word "sometimes," insulated by Mr. Dickens in *Will Fern's* story. We call attention to this vice of writing not only because it is on the increase, but because one so fond of playing *Dr. Dilworth* as Mr. Taylor, so solemn in passing sentence upon his contemporaries, and who is perpetually decrying every device *ad captandum*, must not be permitted to slide into one of the commonest and worst faults of the time without receiving a public though a courteous reprimand.

But while it would be disrespectful and unjust to one who obviously sets such store by his own fancies, forms, and judgments as our author, to withhold from him that close examination and question which might become cruel if applied to humbler men, it is pleasant to turn from blame to praise. The essay on the 'Ways of the Rich and Great,'—despite the conceits of style above noted—is

worth all the rest of the book in right of a few of its pages. True, Mr. Taylor here, as elsewhere, shows himself too fond of what may be called sumptuary provisions. Some of his definitions of the point at which expense ends and where extravagance begins are laughably oracular enough. But there are other general remarks which are capital: pregnant with fearless truth, ripe wisdom, and fine observation. Here is a passage concerning the domestic servants of the rich and great, which cannot be too widely circulated.—

“Another way in which the characters of servants in high life might be improved, would be by seeing their masters a little more scrupulous than some of the more fashionable amongst them are wont to be in matters of truth and honesty. The adherence to honesty on the part of the masters might be exemplary; whereas their actual measure of honesty would perhaps be indicated with sufficient indulgence if they were described (in the qualified language which Hamlet applies to himself) to be ‘indifferent honest.’ And there is a currency of untruth in daily use amongst fashionable people for purposes of convenience, which proceeds to a much bolder extent than the form of well-understood falsehood by which the middle classes also, not perhaps without some occasional violation of their more tender consciences, excuse themselves from receiving a guest. Fashionable people, moreover, are the most unscrupulous smugglers and buyers of smuggled goods, and have less difficulty than others and less shame in making various illicit inroads upon the public property and revenue. It is not to be denied that these practices are, in point of fact, a species of lying and cheating; and the latter of them bears a close analogy to the sort of deprecation in which the dishonesty of a servant commonly commences. To a servant it must seem quite as venial an offence to trench upon the revenues of a duke as to the duke it may seem to defraud the revenues of a kingdom. Such proceedings, if not absolutely to be branded as dishonest, are not at least altogether honourable; they are such as may be more easily excused in a menial than in a gentleman. Nor can it ever be otherwise than of evil example to make truth and honesty matters of degree.”

Which of us that knows the world cannot bear testimony to the shameless disposition to scramble for privileges—to the resolution, not merely to employ every advantage of position to the utmost, but to recur to every artifice of the mean and needy—which are too largely exhibited among persons whose example has to answer for the morals of those less skilled in genteel casuistry than themselves? Every one has heard of “travellers’ tales”: but who has numbered the travellers’ lies told at custom-houses, police-offices—or by way of cajoling out of *Custos* an entrance within forbidden precincts? Yet the Courier if detected in a subterfuge gets a black mark on his certificate—and the Inn-keeper checked in an over-charge is handed over for Murray to ruin,—by these very corrupters of morals!

Let us now give a passage on a totally different subject—forming in itself almost a substantive and separate essay. No introduction is needed.

“But if the amusements of men have so much to do in forming them, it may be well to consider what are the amusements of the Rich and Great themselves. Into these it will be found that the ambitious activity of the times has made its way. It is no longer enough for the Rich and Great to be *passively* entertained; to look on and admire does not content them; and hence the theatre has fallen out of favour. They must be where they are themselves in part performers, or they must find their amusement in the prosecution of some object and end. Society, therefore, becomes their theatre; and to the not inconsiderable number of them who constitute what are called the ‘fashionable circles,’ a particular position and reputation in society becomes an object, in the pursuit of which they find their amusement. The effect of this upon the character is not favourable. It used to be supposed

that whatsoever of effort and uneasy pretension might prevail elsewhere, in the highest walk of society, amongst those whose born rank and worldly consideration was unquestionable, where nothing further was to be attained and everything possessed was secure, the charm of confidence and quiescence would be found at last. But when into this circle, as into others, the pursuit of a personal object is introduced, into this, as into others, cares and solitudes will accompany it; and the object of success in a social career has little in it that is elevating, or can help much to modify the selfishness of human nature. Into circles, therefore, where social reputation is aimed at, rather than merely the giving and receiving of pleasure, the feelings connected with the lower kinds of rivalry and competition must be expected to intrude, disturbing in some more or less degree the ease and grace of aristocratic life. And accordingly fashionable society, whatever may be its charms and brilliancy, when compared with other aristocratic society is said to be characterized by some inferiority of tone, even in its higher walks; and in its lower by a tone which, without any desire to use hard words, can hardly be called anything else than vulgar. It may, no doubt, be said for these circles that talents are appreciated in them; and if talents were the one thing needful in this world, on that they might take their stand. But it is not by the possession and cultivation of talents, but by the best use and direction of them, that the aristocracy of this country is to be sustained in public estimation. Knowledge and ability which are merely made subservient to conversational effects, will do nothing for the aristocracy. We may well allow that in the casual intercourse of life, or as common acquaintances, people of fashion, in spite of occasional inferiorities and vulgarities, are the most agreeable people that are to be met with. How should it be otherwise? That persons who have spent their lives in cultivating the arts of society should have acquired no peculiar dexterity in the exercise of them, would be as strange as that one who had spent his life as a hackney coachman should not know his way through the streets. Those who have been trained in the habits of society from their childhood, will generally be free from timidity, which is the most ordinary source of affectation. By those who are free from timidity, unaffected, and possessed of an average share of intelligence, address in conversation is easily to be attained with much less practice than the habits of fashionable life afford. It is an art which, like that of the singer, the dancer, and the actor, is almost sure to be acquired, up to a certain mark, by practising with those who understand it. The *élite* of such society, therefore, will probably be found to be more adroit, vivacious, and versatile in their talk than others, more prompt and nimble in their wit, and more graceful and perfect in the performance of the many little feats of agility in conversation which come easily to those who have been used to consider language rather as a toy than as an instrument. At the same time, even if entertainment were the only thing to be sought, a man of sense who should seek it in this style of conversation, would probably fall upon much that would be offensive to his taste, and not a little to which he would refuse the name of good breeding. He would find, perhaps, that sharpness and repartee were in general aimed at more than enough; and that some persons possessed of a small sort of talent and but meagrely provided with subject-matter of discourse, cultivate habitually a spirit of sarcasm and disparagement to which they do not very well understand how to give a proper direction. Quickness has justly been observed by Mr. Landor to be among the least of the mind’s properties. ‘I would persuade you,’ says that very brilliant and remarkable writer, ‘that banter, pun, and quibble are the properties of light men and shallow capacities; that genuine humour and true wit require a sound and capacious mind, which is always a grave one.’

“Conversation is, in truth, an exercise very dangerous to the understanding when practised in any large measure as an art or an amusement. To be ready to speak before he has time to think, to say something apt and specious,—something which he may very well be supposed to think when he has nothing to say that he really does think,—to say what is consistent with what he has said before, to

touch topics lightly and let them go,—these are the arts of a conversationalist: of which perhaps the last is the worst, because it panders to all the others. Nothing is searched out by conversation of this kind,—nothing is heartily believed, whether by those who say it or by those who hear it. It may be easy, graceful, clever and sparkling, and bits of knowledge may be plentifully tossed to and fro in it; but it will be vain and unprofitable: it may cultivate a certain micaceous, sandy surface of the mind, but all that lies below will be unmoved and ununsured. To say that it is vain and unprofitable is, indeed, to say too little; for the habit of thinking with a view to conversational effects, will inevitably corrupt the understanding, which will never again be sound or sincere. The dealings of these people with literature, and art, like their dealings with society, have some tincture of personal ambition. Books are not read, pictures seen, or music listened to, merely for the delight to be found in them, or the private improvement of the mind. The Rich and Great make efforts of their own in these lines, and become candidates for public applause. This is by no means to be deprecated when the efforts made are such as to command respect as well as notice and attention. Let the works produced be admirable for their genius, or respectable for the labour and perseverance bestowed upon them, or the knowledge and capacity evinced by them, and nothing can be more commendable in the Rich and Great than to produce them, nothing more calculated to strengthen the hold of these classes upon the classes below. But the opposite consequence follows when the Rich and Great are paraded and panegyrised by a particular department of the periodical press as the authors of light and frivolous tales; or when they are found exhibiting their indifferent accomplishments in collections of ephemeral verses, or in engravings from their drawings, not unfrequently sold at bazaars on those pretexts of charity which stand so much in need of a charitable construction. Imperfect efforts in literature and art make a refined and innocent amusement for the Rich and Great, and as far as they go are cultivating: but publication needs to be vindicated on other grounds. But let amusements be as innocent as they may, and let society be as free as it may from ambition and envy, still, if the life be a life of society and a life of amusement, instead of a life of serious avocations diversified by amusement and society, it will hardly either attain to happiness or inspire respect. And the more it is attempted to make society a pure concentration of charms and delights, the more flat will be the failure. Let us resolve that our society shall consist of none but the gay, the brilliant, and the beautiful,—that is, that we will exclude from it all attentions towards the aged, all forbearance towards the dull, all kindness towards the ungraceful and unattractive,—and we shall find that when our social duties and our social enjoyments have been thus sedulously set apart, we have let down a sieve into the well instead of a bucket. What is meant to be an unmixed pleasure will not long be available as a pleasure at all. ‘On n’aime guère d’être empoisonné même avec esprit de rose.’ Nor is it in our nature to be durably very well satisfied with an end which does not come to us in the disguise either of a means or of a duty. Duty being proscribed, the want of an aim will be felt in the midst of all the enjoyments that the choicest society can afford, and what was entered upon as an innocent amusement, will lose, in no long time, first, its power to amuse, and next, its innocence. The want of an object will be supplied, either by aiming at the advancement of this person or the depreciation of that—in which case the pursuit of social pleasure will degenerate into the indulgence of a vulgar pride and envy—or (which is worse and more likely), by merging the social pursuit in the vortex of some individual passion.”

After an extract of such unwonted length, no room would remain for further remarks, had not indeed all been offered which seem called for.

A Perambulation of the Ancient and Royal Forest of Dartmoor. By Samuel Rowe, M.A. Plymouth, Rowe; London, Hamilton & Co.

EVERY tourist who has visited Dartmoor must have felt the influence of the wide solitude of

that desert expanse; and memory reverting to its wild uplands and fantastic *tors* will feel that the characteristic features of that "wondrous region" are finely imaged in these lines of Carington's:—

Devonia's dreary Alps! and now I feel
The influence of that impressive calm
That rests upon them. Nothing that has life
Is visible: no solitary flock
At wide will ranging through the silent moors,
Breaks the deep-felt monotony; and all
Is motionless, save where the giant shades
Flung by the passing cloud glide slowly o'er
The grey and gloomy wild.

Dartmoor appears like a spot preserved to tell us of the past. Rising from amid the green valleys of fertile Devonshire, and looking over them "in serene and lonely grandeur," its mountains resemble monuments of antiquity upon whose tablets nature has recorded its lessons of never-ceasing mutation.

Penetrating with diligent observation into its mysteries, we find—

Even here
Man, rude untutor'd man, has liv'd, and left
Rude traces of existence.

Here the remains of the hypethral temples of the bardic priesthood are still to be traced. The rock-idol of Druidic worship yet opposes its rude granite front to the driving storm—the dwelling-places of our British ancestors are now to be distinguished by the cyclopean walls which surrounded their villages, standing in their enduring strength. The cromlech of the Celtic chieftain—and the heaped pile of stones which the affections of the living raised in honour of the dead—still are here;—and to quote the language of our author,—

"Who, when thus surrounded by the silent, yet eloquent memorials of the mysterious past, will not acknowledge their influence in withdrawing him from the power of the senses, and in carrying forward his thoughts to the still more mysterious future? He wanders in a desert encircled with primeval mountains, and beholds nature piling all around in fantastic and mimic masonry, huge masses of granite, as if to mock the mightiest efforts of human art. Vast and gloomy castles appear to frown defiance from the beetling crags around. But no mortal hand ever laid their adamant foundations, or reared their dizzy towers; Nature is the engineer who fortified the heights, thousands of years ago—hers are the massive walls—hers the mighty bastions—hers the granite glacis scarp'd down to the roaring torrent below—hers the hand that reared those stupendous citadels which fable might have garrisoned with demi-gods and beleaguered with Titans; whilst in the recumbent mass that guards the approach, imagination with scarcely an effort might discern an archetype of the mystic Sphinx in kindred porphyry, of proportions far more colossal, and of date far more ancient, than that which still looks forth in serene and lonely grandeur, over the sands of the Memphian desert."

Thus in Dartmoor we find united the grandest features of nature and the mysterious monuments of a "time-honoured superstition" which, through its influence on the imaginations of the fierce Danmonii, peopled every rock with a sort of "Dragon-God" who had power for good or for evil over every phase of their savage destinies. Its "Folk-lore" tells us strange things of the past. Here we find pixy-houses, and learn many a story of pixy revels and of their innocent bits of mischief upon those poor mortals who have been overtaken by night upon the moors. Here we discover wells, pools, and caves

As holy and enchanted
As e'er beneath a waning moon was haunted
By woman wallowing for her demon lover!

Legends of spectre huntsmen, of headless horses, and of black dogs still linger amid the cottages of these wilds; and it is not a little curious to trace the remains of Pagan superstitions mixed up with the rites of the early Christian church, and both becoming a striking feature in the belief of the moor men.

There are few spots in England which are so calculated to gratify the taste of those who love to discover resemblances between distant races in the characteristics of their Folk-lore, as Dartmoor; for, into many parts of these "Devonian Highlands" the besom of civilization has not yet been carried. It is, however, rapidly advancing,—and this "rocky citadel," says Mr. Rowe, "is no longer secure. Quarries are opened on the heights of Dartmoor—powder mills are projected in the very heart of its solitudes—cultivation is smiting its corners—steam is marshalling his chariots of iron and coursers of fire, panting to penetrate its fastnesses,—and the most interesting vestiges of antiquity are in hourly danger of destruction. Its peat bogs, we may add, are being converted into coke for the iron-foundry,—naphtha works have been erected in one of its wastes,—and the operations of the tin and copper miner are likely to be pursued with greatly increased vigour around its castle-like *tors* and its picturesquely savage glens.

Mr. Rowe's "Perambulation" is no mere guide-book to this locality. Beyond a topographical survey, it embraces careful inquiries into the ancient history of the "Forest,"—deals very ably with its Natural History,—and treats of its legends and antiquarian curiosities in a brief but pleasant manner.

In a short speculation on the aboriginal inhabitants of Dartmoor Mr. Rowe appears to us to have trusted a little too fondly to Whitaker and Borlase; and with them he is evidently disposed to the theory of an Oriental origin for the races who first peopled Danmonium,—as Devon and Cornwall were named. The resemblance between the forms of Druidism and those of Baalism do not appear to us sufficiently satisfactory as evidence that the aborigines of South-Western England sprang from the nations of the East. That an intercourse for commercial purposes occurred at a very early period is tolerably well established;—and the facts that the Bedil stone of the Hebrew Scriptures is always rendered *Casiteros* by the Greeks, and that the Casiterides, or Tin Islands, of the ancients were in all probability the peninsula of Cornwall and its adjacent islands, seem strongly to confirm this opinion. It is not a little curious to find the term of "Jews' tin" continually applied to the small blocks of that metal which are from time to time found in Cornwall near the places in which the ore was smelted at very early periods, which are known as "Jews' houses"—and that St. Michael's Mount, which answers exactly to the description given by Diodorus of the *Iktia*, should be situated near a town (Marazion) which still among the country people retains its original name of "Market Jew." Nor is it unworthy of notice that some mounds evidently thrown up from old mine operations are known to this day as "Atal Saracen"—*atal* being a term still employed by the Cornish miner to express refuse or waste stuff.

This volume appears to owe its origin to the researches of some members of the Plymouth Institution, which were aided greatly by the ethnological studies of Col. Hamilton Smith. Much useful matter having been collected, Mr. Rowe, resolving to make this collection of value, undertook the task of still further investigation, and the "Perambulation" is the result. We recommend the book alike to the antiquarian, the naturalist, and the lover of "nature in her wildest mood," as one which, although devoted to the description of a comparatively small locality, possesses an interest which is anything but local.—The volume is illustrated by lithographs, from drawings by Mr. C. F. Williams, of Exeter,—which are exceedingly effective:—

and there is an appendix, which gives copious explanations of the geology, agriculture, botany, ornithology, mining and other important matters connected with Dartmoor.

Artegall: or, Remarks on the Reports of the Commissioners of Inquiry into the State of Education in Wales. Longman & Co.

THIS pamphlet is a spirited but wrong-headed protest against the Report of the Commissioners on the present state of education, and the existing machinery for carrying it on, in the Principality. The writer is deeply infected with the political mania of the day—talks of the ancient glories of the Welsh, when they quailed at the return of the Roman, groaned beneath the ferocity of the Pict, and fled from the conquering sword of the Saxon. He adores the language of his country, though it has no literature,—and vaunts of the great traditions of a race which has absolutely no history. There appears to be no length of absurdity to which this newly-born notion of the distinctions of race will not hurry men. How melancholy it seems to find a person of intelligence preaching up in the middle of the nineteenth century the nationality of the Welsh—and making the distinctiveness of their origin and history the ground for perpetuating old and undesirable institutions amongst them. Yet this is the case with the author of this brochure. He not only contends that the Welsh are a separate people,—but speaks of the English, Scotch and Irish of the present day as "foreigners," and raises the war-cry of the Celt against the Saxon with the pertinacity of a follower of the Flat of the Sword. In the Report of the Commissioners some strong remarks are made on the impediment which their ignorance of English—for these islands, at least, the language of commerce, science and civilization—throws in the way of the improvement of the masses: on which point we suppose there can hardly be two opinions amongst practical men. Every man, every body of men, living in these realms and unable to understand its language must be at a great disadvantage:—to a people speaking only such a tongue as the Welsh, this disadvantage must be most severely felt. They are cut off from the great and progressive literature of the dominant stock, and in their personal intercourse are confined to the narrow circle of their own tribe. [Wise men, or a sagacious government, we therefore think, will be most justified in attempting the education of the Welsh in the language which, rightly or wrongly, is *de facto* the language of the British race. It is tolerably certain that the peasantry of a country cannot keep up two different idioms; English and Welsh can no more flourish together amongst the masses in Wales than French and Flemish in Belgium. Election between the two must be made. The soil cultivators can never know more than one language; then, it is the question which—English or Cynric—should be neglected. In recommending that English be encouraged instead of its rival, the Commissioners acted on what appears to be the obvious and common-sense view of the case. The writer under review thinks otherwise; and notices as "wise and excellent" a plan which is in course of being tried by Sir Robert Vaughan in the charity schools of Llanelyd and Llanfachreth,—where a regulation is established that the children shall *first* be taught to read Welsh with facility, after which (if they stay long enough) they are at liberty to learn English. We confess ourselves unable to see either wisdom or excellence in such a proceeding. If it were reversed—if order were taken to teach the language in which the law and literature of the country is written and its business conducted, first, and that the remainder

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of the time—if there were any such—should be devoted to the acquisition of the other, we should approve. But, much as we desire to have the ancient Cymric preserved and a knowledge of it spread amongst scholars and men of letters, we have no wish to make the peasantry the depository of an archaeological treasure at such a price as we know they must inevitably pay for it. The author of these "remarks" would, however, do anything, suffer anything, rather than permit innovation in this particular. The gravity with which "traitors" and the "subversion of her nationality" are spoken of in the following note is quite ludicrous.—

"The three Commissioners met together, and commenced their inquiries at Builth, and there, to use the words of Mr. Symons, 'obtained some insight into the work to be done, the character of the people, and the aspect in which the Inquiry could be best presented to the country, in order to encourage confidence in its fairness, and aid in its execution.' A sort of fatality, not less melancholy than that of Rhuddlan, appears to be connected with Builth. There, in the year 1282, Llewelyn ap Gryffith, Cambria's last native prince, was betrayed and murdered. There, in the year 1846, a plan was matured which was intended to effect the subversion of her nationality. To this very day the Cymry apply to the inhabitants of that town, the reproachful epithet of 'Traitors,' and regard with mournful reverence Cwm Llewelyn, the place of their hero's death; Cefn y Bêdd, where he was buried; the site of his castle at Aberedwy, and every scene connected by tradition with his history. Builth, lying near the English border, has become a sort of inland Boulogne, a favourite place of resort to idle and profligate Englishmen; and on that account also it ranks low in the estimation of the Cymry, despite the far-famed excellence of its mineral waters, and the exquisite beauty of its scenery."

In his attempt to show cause why the English language should be expelled, or at least subordinated, in the manner of Sir Robert Vaughan, in the schools of the Principality to be conducted at the expense of the nation, the writer entirely fails. Some exaggeration the Commissioners may be guilty of—their opinion may be, in parts, a little too *prononcé*; but in that which they give concerning the introduction of English into these schools of Wales we must cordially concur.

OUR LIBRARY TABLE.

We add a few more titles, at the last hour, to our account of the Almanacs for 1849.—Boyd's *Edinburgh Almanac* is almanac, court guide, &c., for Scotland.—We have two advertisements in the almanac shape: namely, a bookseller's catalogue under the name of the *Bookbuyers' Annual*—and a handsome varnished sheet almanac, which is almanac in the middle and account of a certain assurance office all round. Cocks's *Musical Almanac* is, of course, supplied with musical information.—The *Ombrological Almanac* we noticed, our readers will remember, last year. It is a weather almanac gone by attraction, the satellites of Jupiter, and gases. Not that Mr. Legh uses the word "done"—but "founded on the principle of." To the two first days of January we read "frosty;" but on the 3rd—this very Wednesday on which we write, with a frost keen enough to cut hard ice, and plenty of it to cut—the word "frosty" disappears from his comments, and we have "small rain or sleet possible." No! There are some days, even in this climate, on which rain is impossible and sleet is snow:—and this is one of them—for this Thursday, the 4th, on which we correct the press,—we read "Perhaps fair." We are in charity with all weather almanacs which make no pretensions: the laws of the weather may one day be understood—and the inquiry is legitimate. But "the only possible theory for weather calculation without the mysterious arts" is an assumption which amounts to a play upon words. The author tells us he is no conjuror,—and mistakes the meaning of the phrase entirely.

The Lily of Paris; or, the King's Nurse. By J. Palgrave Simpson, Esq., Author of 'Pictures from

Revolutionary Paris,' &c. 3 vols.—We can call to mind three romancers only who have evoked Kings and Queens with real success:—these being Scott, whose Elizabeth, Mary, James, Charles, and Louis Onze, are so many "beings of the mind"—Victor Hugo, who has contended himself with merely giving a glimpse of the subtle French Monarch in his 'Notre Dame'—and Dumas, who (be he right or wrong, creating or manufacturing) brings up out of the *olla* wherewith his cauldron is filled shapes which excite, persuade, or convince us, by their verisimilitude. Mr. Simpson, then, is classed with some of the best company in Europe by our deprecatory notice of the sort of subject which he has chosen. His is, furthermore, a dismally painful one. The madness of Charles of France, the simple devotion of Odette, the peasant girl, are in a minor degree calculated to reproduce emotions of the same order as those awakened by the last scenes of that most tremendous of tragedies, 'King Lear.' This it was which, in spite of M. Halévy's very clever and thoroughly French music (not forgetting the menacing anti-British chorus), dragged down the grand opera recently founded upon the story—its influence being felt yet more painfully through the slower march of narrated incident. Without making any vain display of antiquarian pedantry, Mr. Simpson shows himself to be well possessed of the historical period and all the picturesque contrasts which it included. The miracle-play has been more than once described in historical fiction by the Horace Smiths, Galts, James's who followed in the train of the Great Unknown; but we do not recollect it "better done" than in the second volume of 'The Lily of Paris.' Mr. Simpson's style is too largely variegated by foreign fancies and idioms, —and words, moreover, which are not in the English dictionary. On the other hand, he has, what few English writers possess, great constructive neatness. There are few incidents "to let" in his tales,—no loose threads to remind us that what we are looking upon is no reality nor picture, but a mere piece of tapestry. This merit is "a real blessing" to the novel reader.

Family Pictures; or, the Life of a Poor Village Pastor and his Children. From the German of Augustus Le Fontaine.—This tale is so clear and close a copy from 'The Vicar of Wakefield' as to demand little criticism,—its origin being stated. A local colour is thrown over the *Olivia, Sophia, Burchell* of the story—Mrs. Primrose's "paduasoy" is cut in an old German style which *Bettina's* racy correspondent, Madame von Goethe, would have accredited; while the *Doctor*, as reproduced, has not the simple English humility and innocence of the original destroyer of "the wash for the face." As it is with tales on the pattern of 'Robinson Crusoe,' so it is also with stories cut out in emulation of Goldsmith's masterpiece:—the most imitative among them is still readable. This particular narrative is told with that laudable minuteness and good faith which engage credence. It forms the twenty-third volume of the 'Parlour Library':—the twenty-fourth of which, we perceive, is to be devoted to another original novel by Mr. Carleton.

The Lancashire Witches. A Romance of Pendle Forest. By William Harrison Ainsworth, Esq. 3 vols.—Having conducted the romance which originally appeared in a weekly journal to an end, Mr. W. H. Ainsworth here republishes his 'Lancashire Witches.' Under circumstances like these, announcement must take the place of review. It must suffice us to say, that the author's local knowledge has served him in the matter of providing frame-work to one of the most grim and dismal passages of history belonging to our northern counties. Hence, the tale is more vivid than those from the same hand which have immediately preceded it. No old-fashioned romance-reader can complain that he is defrauded of a single terror pertaining to the grim traditions of Pendle Forest, in this newest of Mr. Ainsworth's fictions.

The Book of Ballads. Edited by Bon Gaultier. Illustrated by Alfred Crowquill and Richard Doyle.—As has been already frequently remarked, the number of the banterers who can give permanent substance and value to their shots at contemporary wit or wisdom (or the converse) is not overwhelming. "Father Prout's Remains"—a positive "dungeon" of learning, quaint reading, likewise treasure to those

who are curious in that delicate thing versification—have hardly survived to this day: because of the amount of Fraser-nization, mixed up with their thought and their music. How many admirable flashes of eloquence, breathings of poetry, and scintillations of conceit have been let drop by Professor Wilson "full fathom five" into Ambrose's punch-bowl—beyond the power of the most lucid and pains-taking *Britton* or *Halliwell* to come to make presentable to the apprehensions of another generation!—To a like doom clever *Bon Gaultier* tacitly subscribed when he selected his manner of working: and for this reason are we vexed by his 'Book of Ballads,' in proportion to the whim, readiness, cleverness, and poetical power which it displays. The present taste for humorous writing would become objectionable, were it proved, as in a case like his, to deprive us of one who could do the state better service. In any event, however, this pleasant song-book could not have been noticed at great length, because a large portion of its contents are reprints. Enough to state that we have laughed a second time at the neatness of many of the parodies,—that "the Queen in France," which was new to us, delighted us by its dryness and inconsequence (for your real old ballad never "proved too much")—that the volume is handsomely got up, with absurd head or tail-pieces, by Messrs. Crowquill and Doyle—and that the sooner *Bon Gaultier* sets about some task less ephemeral in its nature, the worse will all the carpers (who come after the harpers) be pleased,—since in case of such an event coming to pass, they will find, we verily believe, small reason for their carping.

Sunrise in Italy, &c. Reveries. By H. Morley.—This poet has ambition—and has on a former occasion received a cordial welcome from us. In the chief poem of this volume, he has endeavoured to embody his ideas on the present state of Italy—and manifests that belief in the progress of the Italian race, which is natural to the enthusiastic. Liberty of thought is the idol which he worships; and in these ballad-rhymes he sings out of the full delight of his heart. His lyre, nevertheless, does not always answer to his hand. His strain is frequently difficult and laboured,—and his numbers are not so sweetly linked as might be desired. But a spirit so disposed to contemplation cannot sing in vain; and though somewhat fantastical in his mode of treatment, there are such marks of meditation—such proofs of a love of truth—and such signs of sympathy with the highest hopes of man—in Mr. Morley's present volume, as entitle it to the attention of the poetic reader.—The handsome characters in which it is produced, mechanically speaking, point it out for notice among the gift-books of the time.

Songs, Madrigals, and Sonnets is properly characterized in its title as "a gathering of some of the most pleasant flowers of old English poetry." Most of the pieces are familiar; but they are illustrated with borders of an Italian character—because, as the editor says, "madrigals and sonnets are of Italian origin." These borders are both elegant and varied: indeed, the type, ornaments, and choice of extracts are equally demonstrative of a refined and accomplished taste.—The volume deserves to be classed among the graceful gift-books of the season.

Oracles from the British Poets. By J. Smith.—A work intended for the drawing-room table, and owing its suggestion to a similar compilation from the American poets. It consists of metrical quotations, descriptive of character, the personal appearances of lovers, the preferences of taste and affection, or the residence and destiny of individuals. These are numbered; and a game for a family party is obtained by each member selecting under each head a number,—when the passages are read out as indicating his own case. There are other provisions for forfeits and premiums.—The quotations are happily chosen.

Solutions to the Questions at the General Examination at Easter 1848, conducted by Her Majesty's Inspectors of Schools for awarding Certificates. By T. Goodall and W. Hammond.—These are good answers; and the publication will show those who are preparing what to imitate. It is to be remembered that they are not answers given by candidates, but model answers published by two proficient.

[ADVERTISEMENT.]—NOTICE.—SUBSCRIBERS TO CIRCULATING LIBRARIES are requested to take notice, that the following INTERESTING NEW WORKS may now be had on application at all respectable Libraries in Town and Country:—1. The New Novel, 'Lucille Belmont,' 3 vols. 2. Sam Slick's new work, 'The Old Judge,' or, Life in a Colony, 2 vols. 3. Mr. Burke's 'Anecdotes of the Aristocracy, and Episodes in Ancestral Story,' 2 vols. 4. 'The Midnight Sun,' a Tale, by Fredrika Bremer, 1 vol. 5. 'The Diamond and the Pearl,' a Novel, by Mrs. Gore, 3 vols. 6. 'Adventures in Borneo,' dedicated to his Excellency Sir James Brooke, 1 vol. 7s. 6d. 7. 'The Discipline of Life,' 2nd edition, 3 vols. 8. 'Mildred Vernon, a Tale of Parisian Society,' 2nd edition, 3 vols. 9. 'Chateaubriand's Memoirs,' Parts I. and II. 2s. 6d. each. 10. 'The Young Countess,' by Mrs. Frothing, 3 vols. Also, in a few days—Mordant Hall; or, a September Night, a Novel, by the Author of 'Emelia Wyndham,' 'Angela,' &c. 3 vols. Henry Colburn, Publisher, 13, Great Marlborough-street.

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CERVANTES' 'EL BUSCAPIÉ.'

Mr. Bentley has for some time past announced 'The long-lost work, El Buscapié, by Miguel Cervantes,' whom he considerably advertises as 'the celebrated author of Don Quixote.' To this particularity there can be no objection—it prevents mistakes. To the other part of the announcement there is, I am afraid, much—the 'long-lost work,' like 'the Lady in the Lobster,' being a delicacy still to be looked for rather than now found. Let us examine the authority on which this statement rests.—I take it from the Preface, pages 5 to 12. From this we learn that every one acquainted with Spanish Literature has regretted the disappearance and supposed total loss of this little work, which was known to have been written by Cervantes after the publication of Don Quixote, part I.—that whether it was submitted to the press was exceedingly doubtful; no printed copy has been extant for two centuries—that, although MS. copies were supposed to exist at the Bib. Real at Madrid, or at Simancas, El Buscapié has always been alluded to as a thing inaccessible, known only by tradition—that the present work is not printed from any in these or other public collections, but from a MS. bought at an auction and recently discovered at Cadiz, written in the scriptory character in use about the sixteenth or seventeenth century,

and that it was apparently copied from another in 1606. Such is the external proof offered of authenticity. The internal will depend upon the probability that Cervantes wrote because he had reason so to do—or that the writing is consistent with his style and with the facts generally known. The reason for his writing El Buscapié is stated to be his desire to correct misapprehensions. The Duke de Bexar, to whom Don Quixote was dedicated, was at first unwilling, it is said, to lend the sanction of his name to a work which he supposed to be merely one of those romances of chivalry then so much in fashion:—an opinion which he changed on hearing a portion read by Cervantes. That this opinion nevertheless prevailed to the latter's disadvantage. That by some the work was neglected, others were indifferent, and many did not perceive the delicate vein of satire which constitutes its essence and spirit. The author of the article 'Cervantes' in the Biog. Univ. goes farther, and tells us:—'Il fut obligé de se calomnier lui-même dans une petite brochure intitulée le Buscapié, qu'il glissa dans le public pour éveiller la curiosité de ses compatriotes!' He describes also this self-calumny—not as a MS. but as 'ce pamphlet devenu extrêmement rare.' Now, I ask, if Cervantes wrote for the purpose stated, is it probable that the work should be so utterly destroyed 'that whether it was submitted to the press is now exceedingly doubtful,—that no printed copy has been extant for two centuries,—or is known only "as a pamphlet extremely rare"? For grant it neglected at one period, would not the zeal for so interesting a work as Cervantes's own account of the purpose for which Don Quixote was written have consigned it to the "closets of the curious"? the more so when we remember that this has been the critical question debated for so long a time. But did the Duke de Bexar refuse the dedication?—did misapprehension exist?—was Cervantes neglected? Now, in reply, I refer your readers to Pellicer's Life of Cervantes, prefixed to his edition of Don Quixote, 1797, pages 94 to 98; where they will find the whole statement examined—and discounted. The story of the Duke de Bexar, Pellicer tells us, is founded on some modern tradition; no misapprehension existed—to which he cites Cervantes as a witness; and the work was at once received with great applause,—inasmuch that between the publication of the first and second parts, 1604–1615, eight different editions Salva says of the first had been printed. Where was, then, the necessity for an anonymous contribution like that which seduces the unsuspecting country reader in the county paper, and tickles his curiosity by the sly information that the new novel called 'Don Quixote' is a caustic but humorous satire upon the most distinguished members of the court? And if Cervantes wrote, would he allude to 'the tardiness of the learned to approve his work' when he himself describes it as being in everybody's hand,—aye, and mouth,—as Mr. Macaulay's 'History' now is? I cannot think this will be accepted as 'the long-lost work of Cervantes.'—and I trust it will meet the critical attention of others more qualified to decide the question than myself.

THE ECCLESIASTICAL HISTORY SOCIETY.

THOUGH this Society has ever since its first announcement engaged the attention at once of private individuals (publishers and others) and of the public prints,—nevertheless, should you be able to spare the space in your widely-circulated journal, I am sure there are very many subscribers to it who would be glad to get a comprehensive detail (as true as may be, considering the silence of the Ecclesiastical History Society) of the various advertisements, notices, &c. put forth by that body. Permit me, meanwhile, to offer a few remarks and inquiries on subjects which have particularly struck my attention.

1. Most probably all the subscribers are now aware of the two letters written by the former learned librarian of Lambeth Palace: for in the Society's last issue of books there was included a pamphlet of additional notes to the first volume of Strype's 'Cranmer,' where mention is made of "critical observations" on that volume. Whether the fact of the editor's having "omitted Wharton's observations on the memorials," and having "neglected to consult that Archbishop's [Cranmer's] register at

Lambeth," has been or will be sufficiently atoned for by the publication of this or any future appendices, I must leave to futurity to show—and for the critical acumen of persons better qualified than myself in such matters to decide. The concluding paragraph of the "advertisement to the reader" is a curiosity.—"With respect to the Cranmer register, the Society has only to observe that the blame of neglecting to consult it rests not with the editor, but with the person employed to undertake that part of the work who failed in the performance"! Let the Society adopt for their mottoes "A soft answer turneth away wrath" and "The least said, the soonest mended." That no impediments would have been found in consulting records at Lambeth, Dr. Maitland has before asserted. Is this, however, a proper (not to speak more strongly) explanation for such a Society to offer? How was it that such a glaring neglect was permitted in a "new edition" by the "council"; whether its acting power is lodged in many persons, or, as appears to be the state of things in this Society, in one individual—a very *multum in parvo*? Is it the intention of the Ecclesiastical History Society now wholly to omit consulting the registers? What care the anonymous editor must have taken in the complete perfection of his "new edition," to throw off all inquiry as to whether "the person employed to undertake that part of the work" was actually fulfilling his duty!—not to mention the apathy of the council (whether singular or plural) resident on the spot, regarding an outlay of the Society's funds; for it may reasonably be conjectured that "the person" was paid for his services. Even if the persons of the editor and "the person"—an example of grammarians *εν δυο δυοιν*—be identical, the case will not, I think, be altered for the better at least. Did the said editor obtain so much assistance from those persons that there was need of such a particular acknowledgment? Was this the case, I more especially mean, as regards the Bodleian Library at Oxford? How often were the records there consulted by himself or friends? How many dates were verified there?

2. What is this edition of Strype? Is it really a "new edition"? Verily it is a new edition in more ways than one. It is not a reprint—for there are many alterations (some conjectural, as Dr. Maitland has shown; the spelling of names is altered; there are very many misprints, one important—is it an alteration?—at p. xv., to which I would call attention. But I would remark, in passing, that misprints abound also in the Society's first volume of Field.

3. I consider it unnecessary to refer to the subject of the letter from "A Subscriber to the Athenæum" which appeared in the number of the journal for the 25th of November [p. 1186]. Surely, however, such delay on the part of the Society, coupled with the announcement of "subscriptions due," needs severe animadversion. It only remains for me to second his request, that the *Athenæum* will not only insert letters on the subject, but will itself call the attention of the subscribers to the Ecclesiastical History Society, and of the public in general, by an exposure of its present mismanagement. Such an article would confer a favour on, instead of injuring, the Society;—though perhaps some few subscribers would be unwilling to peril again their guinea on a chance of amendment. Lastly, then, I would mention that the Society permits a charge to be levied for the carriage of its publications: a charge which subscribers to the Parker Society, and, I believe, those to the Library of Anglo-Catholic Theology, have not to meet, in addition to their subscriptions, except in some few instances. If the Parker Society employs a paid agent in this University, why should not the Ecclesiastical History Society? Is it correct, I would fain learn, that, as I have been informed, "the council" have agreed to permit their unpaid agent here to retain, in addition to the charge for carriage, the odd shilling out of every subscription paid to him? Would it not be fairer to the Society at large to pay their agents a fixed sum, and to appropriate the entire guinea to the expenses of the Ecclesiastical History Society? I am, &c. A SUBSCRIBER TO THE *ATHENÆUM* AND TO THE ECCLESIASTICAL HISTORY SOCIETY. Oxford, Dec. 4.

OUR WEEKLY GOSSIP.

We have received a letter from Mr. Mitchel, of Cincinnati Observatory, dated "Survey of the Ohio and Mississippi Railroad, Encampment No. 21, on the Driftwood Fork of White River. November 24." Mr. Mitchel is conducting this survey by way of supplying the means for leisure to use in his observatory. After correcting our misapprehension (common, he says, to many,—but which we had ourselves already corrected) as to his relationship to Miss Mitchel, the discoverer of the comet,—and further mentioning that the lady to whose assistance in observation he is indebted is Mrs. Mitchel,—he proceeds to give us some account of the survey, with particulars relating to the determination of the difference of longitude of Cincinnati and Philadelphia by the magnetic telegraph. On this he remarks:—"During one single night's work we ascertained our difference of longitude between Cincinnati and Philadelphia with greater accuracy than has resulted from the two hundred years of observations between Greenwich and Paris." It is very possible that Mr. Mitchel may have got, in one night, more really good corresponding observations at the two places than have been made in the two hundred years at the places last-named.—Mr. Mitchel concludes by offering us some account of the nature of this process. This we should be glad to have:—but we suggest that he should rather send it to the Astronomical Society, with a full detail of the observations and their results. It would there be read with much interest by the judges best able to estimate the resulting character of the mode of observation.

The Committee of the Peace Congress are industriously pursuing the course of their mission—finding encouragement, they state, at once in the general sympathy and in the sneers of the *Times*. Meetings have been held, and local auxiliary committees formed, in many of the large provincial towns: Mr. Cobden is pledged to introduce the subject of International Treaties of Arbitration to the House of Commons early in the approaching session of Parliament,—and a daily increasing body of members are pledged to support him.—There is no doubt, the work in which these men are engaged is one which can afford to let the railers rail on, and disregard them. Utopian as, in the present condition of the world's arrangements, some of their objects may seem, the result of their teaching cannot but be good. There never was a great social movement striking at old and widely spread habits and superstitions which did not in its first beginnings seem more Utopian than this:—and perhaps there has never been a time in the history of the world when men were so nearly ripe for the final and formal conclusions of these apostles as the present. Even if the political results aimed at be remote or impossible, good of an important kind is done by the diffusion of the doctrine. But the spread of the movement is itself an answer to objectors—the acceptance of the principle by the population of nations is virtually and remotely the triumph sought. As the bad passions of nations have originated the majority of wars, inculcate nations with the sentiment of peace and you kill the upas in the seed. If the political result cannot be formally prescribed, it may be ultimately and consequentially obtained.—That it should be necessary to impress this leading principle of Christianity, eighteen hundred years after the first promulgation, on a series of Christianized countries, is itself a thing far more wonderful than that the doctrine should now be taught—or that it should finally prevail. Men who have hold of a truth may bear to be laughed at. How many of the accepted moral truths of to-day were the mark of the jester fifty—twenty—years ago? We bid the Peace Congress go on with its lessons—and prosper!

The India mail has brought letters from Dr. Bialoblotzky, dated Aden, Dec. 12: from one of which the following is an extract.—"I am staying at Aden, in the house of the Rev. G. Badger, waiting for the arrival of a small steam-vessel from Djiddah, with pilgrims returning to the Persian Gulf. This vessel will probably take me to Maculla in a few days,—whereas Arab sailing vessels might be twenty days on the voyage. I am told that from Maculla vessels frequently sail for Zanzibar,—and that I may perhaps find one to take me to Mombas direct, without first proceeding to Zanzibar."

We have received the following from a correspondent.—

I am now enabled to communicate, through you, to English numismatists, that a small, though very important and select, "trouvaille" was made as long ago as July last of fifteen (impure silver) Anglo-Saxon pennies. Ten were of Alfred the Great (872 to 901 A.C.)—two of Burgred, the Mercian King (852-874)—and three of Æthelred (866-871). The coins, chiefly in very fine preservation, were found by a gentleman's servant on his master's grounds, at Deddington, in Oxfordshire. The fortunate finder immediately forwarded half of them, selected indiscriminately, to the British Museum,—for which he received in return about 3*l.* sterling; and, in the meanwhile, disposed of the remainder to the Rev. W. Cotton-Risley, of Deddington,—from whose kindness and liberality I received one specimen of the Alfred coin—most probably a penny. Obverse, AELFRED. (sic) REX: portrait of the monarch looking to the right, with diadem, all very rudely executed. Reverse, the moneyer's name, DENEMYND MONETA. (Anedited) in three lines, with some ornamental mark at top and bottom—resembling almost exactly the coins of his predecessor, as also those of Burgred and other kings of Mercia, &c. The coins of Alfred with the above types are still very rare, notwithstanding the discovery made at Cuddeale, near Preston, on the banks of the Ribble, in May, 1840,—brought before the public by Mr. Hawkins, of the British Museum, in the *Numismatic Chronicle*, &c. All the coins of this late "trouvaille" seem to have been of one general appearance of type: the king's head (generally looking to the right) and titles on the obverse—the moneyer's name in three lines upon the reverse—of base silver, coarse, rough workmanship, and in general deficient in weight. It may be supposed that this small treasure was deposited about the year 900-925.—Yours, &c. J. C.

A correspondent who signs himself "Mercurius," taking the account of our astrological remarks from our friend Zadkiel—with whom he states, at the same time, that he is wholly unconnected—writes us a letter informing us that Zadkiel means to publish a review,—and that if we will send the exact time of our birth for insertion therein, he (the writer) will convince us of our gross errors and falsehoods, and force us to swallow truth, however bitter such a draught may be to our sophisticated palates. Why does he not undertake the inverse problem of astrology, even as Leverrier and Adams did that of gravitation? Given, the most impudent enemy of truth alive—which is what we are, according to Zadkiel:—required, the moment at which he must have been born within the last sixty years. We will give so much help as to state that our age lies within those years. Having determined the most mendacious scheme of nativity which any one can have a right to within that period, it must, according to Zadkiel, be ours if there be any truth in him and in his science. From that nativity let him, as he hints he would do from our own data if we furnished them, convince us of, &c. &c. "Mercurius" invites us in mentioning the exact time of our birth to pledge ourselves as a gentleman to its correctness; and he will, as a consequence, by private letter convince us that astrology is not such a lamentable absurdity as we suppose it to be. To this we reply—first, that our parents, not being astrologers, have not transmitted to us the precise minute of our birth; secondly, that if they had, we disclaim all personal memory of that event, though the most important (to us) of our time, and must decline vouching upon our honour for the correctness of their report; thirdly, that, in common with the rest of the educated world, we have abundant means in our own power for testing the pretensions of astrology—have employed them—have convinced ourselves that the whole thing is an absurdity—and shall endeavour to awaken those who are deluded by it to a sense of their folly, and preserve those who have a leaning that way from falling into it.—Zadkiel, Raphael, Mercurius, and the Statens' Company non obstantibus,—or at least *successu non felici obstantibus*.

The next meeting of the Archaeological Association is to be held in the ancient city of Chester, in the month of August.

The Scottish papers lament the death of Mr. Robert Stuart, a bookseller at Glasgow, who had devoted much of his life to the study of British antiquities—particularly to that class which exists as memorials of the Roman occupation of Scotland. In 1844, says the *Scottish Reformers' Gazette*, Mr. Stuart published a handsome quarto volume, with maps and numerous illustrations, dedicated to His Grace the Duke of Hamilton, and entitled "Caledonia Romana; or, a Descriptive Account of the Roman Occupation of Scotland." It was preceded by an introductory view of the aspect of the country and the state of its inhabitants in the first century of the Christian era,

—with a summary of the historical transactions connected with the Roman arms.—The antiquities of the city in which he dwelt naturally attracted a particular share of Mr. Stuart's attention; and last year he published a quarto entitled "Views and Notices of Glasgow in former Times,"—with illustrations by Messrs. Allan and Ferguson. Mr. Stuart was a contributor, likewise, to several of the leading periodical publications: and had, says the *Gazette*, a work on the ancient Kingdom of Strath-Clyde, and another on the Battle-fields of Scotland, in contemplation at the time of his premature death.

The law courts having decided against the right of any party to build over the central area of Leicester Square, a correspondent of the *Builder* proposes a scheme for the improvement of the site without occupying it—which we should be glad to see carried into effect. He suggests that the whole inclosure should be cleared away, and the area flagged and paved. It might be protected with a stone curb, granite piers, and chains. The statue in the centre, he says, would give it character; and an open handsome space would be obtained resembling the piazzas of continental cities—but of which London has too few examples. Green trees in the heart of a city "are and ever were most commendable,"—but the Dryads have evinced an insuperable objection to live in Leicester Square. Nature has no chance in that locality against Art:—Flora has been dead beat in that arena by Miss Linwood and Madame Warton. One can conceive of any kind of singing in Leicester Square but the singing of birds. It is useless for the householders to cling to the fond belief of an Arcadia before their upper-floor windows. Grass wont grow even in the untrodden part of that crowded but melancholy-looking thoroughfare. "It is on evidence," says the correspondent of the *Builder*, "that no person ever walks in the inclosure; the walks are mud,—and the trees that should be green are black." Traffic is here so much the engrossing object of life that "nursery maids and children idling or taking exercise, as they do in the more aristocratic squares, would seem quite out of character." To reclaim this waste from its aspect of vegetable desolation by the scheme in question would certainly give an air of cheerfulness to the site by which both the passer through the square and the sojourner therein would be gainers:—and we recommend the hint to those commissioned generally with the improvement of the architectural appearance of the metropolis and to those particularly whom the subject more directly concerns.

CHRISTMAS HOLIDAYS.

DIORAMA, REGENT'S PARK.—NOTICE.—The much admired Picture of MOUNT ÆTNA, in SICILY, is at present exhibiting alone. It is to be seen under three aspects—Evening, Sunrise, and during an Eruption. Open from Ten till Four.—Admission, 1*s*.

ROYAL POLYTECHNIC INSTITUTION.—LECTURES on the CULTIVATION of the VOICE, and on the ART of SINGING, by G. Chiffard, Esq. with various illustrations, on Tuesday, Thursday, and Saturday, at Two o'clock, and on the alternate Evenings, at Eight:—on the ELECTRIC LIGHT, by Dr. Bachhoffner, on Tuesday, Thursday, and Saturday Evenings:—on CHEMISTRY, by Dr. Ryan, with brilliant Experiments, daily, and on the alternate Evenings. CHILDREN'S PHANTASMAGORIA, with curious New Effects, Morning, Wednesday and Friday, at Two, and on the alternate Evenings. New Series of DISSOLVING VIEWS. NEW CHROMATROPE. MICROSCOPE. DIVER and DIVING-BELL. WORKING MODELS explained. The Music is directed by Dr. Walkis.—Admission, 1*s*; Schools, Half-price.

SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—Nov. 9.—This was the first meeting for the session.—The announcement of presents to the Society's library and other routine business having been completed, a memoir by Dr. Hincks was read, 'On the Portion of the Turin Book of Kings which corresponds to the first five dynasties of Manetho; and on the Chronological System of the Author of that work.' Dr. Hincks had, in two previous papers read before the Society and printed in a recent portion of its Transactions, pointed out the irreconcilableness of this papyrus with the Greek lists and the Karnak tablet: in the present he investigated the chronological system followed in it, showing, in particular, the exaggerations which it contains respecting the duration of the provincial dynasties before Amos.

Nov. 23.—At this meeting the Secretary completed the reading of a memoir by Col. Leake (which had already occupied several meetings), in which the siege of Syracuse, as described by Thucydides, was

illustrated by many valuable topographical and historical remarks.

Dec. 14.—Mr. Birch read a paper, by himself, 'On the supposed Tomb of Sethos I., from an Ancient Egyptian Ground Plan of the Biban el Moluk, or Tombs of the Kings, near Thebes.' The document lately published by the Chevalier Lepsius, to which he has given the above title, is a fragment of an isometric map or plan representing three series of conical peaks, separated from each other by paths or galleries at their bases. In the face of one of these hills appears a *sphinx*, cut in the living rock; in front of others are little edifices, which an accompanying inscription points out as "houses for washing gold"; and the peak at whose foot they are placed bears the inscription, "The Rock of Gold." It seems pretty clear, from these and other indications mentioned, that the delineation is intended to represent mines from which the Egyptian kings obtained their supplies of that precious metal. The tablet of the king usually set up in the mines of Egypt is indicated in a part of the plan, and appears to be the object mistaken by Lepsius for the royal sarcophagus. In what part of Egypt these mines were situated we have nothing to show; but it could not be in the Biban el Moluk, because one of the paths traced at the bases of the mountains bears the inscription, "the gallery which inclines to the sea,"—whereas the point of the Red Sea nearest to Biban el Moluk is eighty-five miles distant. Various mines are known as having been worked by the Egyptians in early times; of which the most likely to be meant in this monument are those of the Gebel Oloqua, in the way to Sowkin, on the coast of the Red Sea.

BOTANICAL.—Nov. 29.—Twelfth Anniversary.—J. E. Gray, Esq., F.R.S., President, in the chair.—The Secretary read the Report of the Council; from which it appeared that twenty-three new members had been elected since the last anniversary. The distribution of specimens had given the greatest satisfaction; and many valuable specimens had been received from members and other botanists for distribution during the ensuing season. The Report was unanimously adopted;—after which a ballot took place for the Council for the ensuing year,—when the chairman was re-elected President, and he nominated J. Miers, Esq. and E. Doubleday, Esq., Vice-Presidents. Dr. Cooke and J. W. Rogers, Esq. were elected new members of Council. Mr. Reynolds and Mr. Dennes were respectively re-elected Treasurer and Secretary,—and Mr. Moore, Librarian.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Geographical, half-past 8, P.M.
— British Architects, 8.
TUES. Zoological, 9.—Scientific Business.
— Institution of Civil Engineers, 8.
— Royal Institution, 3.—Mr. Faraday 'On Chemical History of a Candle.'
WED. Literary Fund, 3.
— Royal Institution, 3.—W. B. Carpenter 'On Palæontology.'
THURS. Antiquaries, 8.
— Royal Society of Literature, 4.
— Royal, half-past 8.
— Royal Institution, 3.—Mr. Gull 'On Physiology of Digestion.'
— Royal Academy, 8.—Architecture.
FRI. Astronomical, 8.

SCIENTIFIC GOSSIP.—We live in an age remarkable for the efforts which are unceasingly made to apply the discoveries of science to the economic purposes of life. At the present moment four striking instances are claiming the attention of practical men. We have the electric light threatening to cast all other kinds of illumination into shadow;—attempts on a large scale are making to employ electro-magnetism as a motive power;—we are promised boilers for steam-engines which shall be inconceivably small, through the agency of drops of water in, what is called, the spheroidal state;—and by the use of chloroform the expense of motive power is to be reduced to something like a quarter of its present cost, or even less.—The accumulation of these and similar facts has suggested to us the idea of reporting on them under a distinct and common head; and our readers will find such scientific intelligence as claims a casual record at this place in future numbers of our paper.

The electric light with which M. Archrean some years since illuminated the streets of Paris, and Mr. Staité is dazzling the eyes of the Londoners, is certainly a most brilliant result. Up to the present time this has been produced only by the use of

troublesome and costly apparatus; but Mr. Staité assures the public that he has succeeded in completing an arrangement of materials by which the electrical power can be supplied at a cost far beneath any other known method,—that his battery will be simple in charging and discharging, and capable of furnishing a current uniform both in quantity and intensity for any required period. As the specification of the patentee is to be made on the 14th of this month, we shall soon have an opportunity of testing the correctness of this assertion. Some interesting researches of M. Maas, of Namur, on the mechanical transference of ponderable matter from the positive to the negative pole when the electric current is established in a vacuum, appear to point out other difficulties in the mechanical adjustments which are not, we think, met by the ingenious arrangements of Messrs. Staité & Petrie.

Since the discovery by Ersted of the magnetic power imparted to bars of iron by an electric current traversing copper wire coiled around them, numerous attempts have been made, with various degrees of success, to move machinery by the enormous force which we have thus at our command. The most remarkable experiments are those of Prof. Jacobi, who, in 1838 and 1839 succeeded in propelling a boat upon the Neva at the rate of four miles an hour. At this time an engine is in process of construction in London, under the direction of Mr. Hjorth, a countryman of the great discoverer of electro-magnetism, which the patentee supposes will give a power equal to five horses. We have seen the model, which certainly embraces many new features that promise to render the application of the power more effective than it has been hitherto. One of the electro-magnets made for the large engine, in a recent trial, supported nearly 5,000 lb., and its attractive force at one-eighth of an inch was equal to nearly 1,500 lb. As this force can be multiplied without limits, the question is reduced entirely to one of economy and convenience.

When Dumas discovered chloroform by distilling alcohol from chloride of lime, it was little thought that it would become the valuable therapeutic agent which it has proved to be. Applications run fast in these busy days; and at Messrs. Horne's in Whitechapel, we have an engine working under the combined influence of steam and chloroform,—a combination which the best engineering authorities state to possess many great advantages. It is not easy to render mechanical details familiar without the aid of diagrams; but the principles of this "combined vapour engine" may be rendered intelligible by a brief general description. The steam having done its work of moving the piston in one cylinder, escapes into another in which is a quantity of chloroform in small flat tubes. This substance volatilizes at a very low temperature; and it thus is converted into vapour of considerable elastic force by the heat of the waste steam,—and is in this state employed to work a second piston. We have, indeed, two engines combined in action—one moved by steam—the other by chloroform. The professed advantages are the saving of 50 per cent. in fuel—and as all the steam is rapidly condensed in the evaporation of the chloroform, the same water is constantly returned to the boiler, by which the necessity for using salt or impure water is avoided. The first engine of this kind was constructed in 1846, in Paris,—in which ether was then employed. This engine is still working in a glass manufactory at Lyons—chloroform being substituted. A Parisian paper informs us that M. Charles Beslay has, by order of the Minister of Marine, constructed a very powerful engine of this description, which is pronounced by a commission to be perfectly efficient. A question having been raised as to the effect of chloroform on the health of the sailors, M. Quoy, Inspector-General of the medical branch of the marine services, has reported favourably. We learn, however, that the English patentees propose to use a volatile fluid which is much less expensive than chloroform, equally efficient, and less obnoxious.

It will be in the recollection of our readers that at the Meeting of the British Association at Cambridge, M. Boutigny exhibited some remarkable experiments proving that water when projected upon dull red hot metal assumed a peculiar (spheroidal) state, and evaporated slowly at a temperature which never ex-

ceeds 190° Fahr. The vapour, however, escaping from this spheroid acquires the heat of the metal with which it is in contact, and has an elastic force very superior to that of ordinary steam. Taking advantage of this fact, M. Testud de Beauregard has constructed a steam-engine on this principle,—and the experiment is being made on a large scale in this metropolis. The idea is not, however, new. In 1825, Mr. J. C. C. Ruddatz obtained a patent for an invention of Dr. Ernst Alban, which involved precisely the same principles. Since that time, Mr. Thomas Howard has patented an engine in which water was projected in small quantities upon a plate of iron resting on hot mercury. Neither of these appear to have been successful; but we understand that the present patentees hope to avail themselves to a greater degree than has hitherto been practicable of the laws of this "spheroidal" water which have been so industriously worked out by M. Boutigny.

The following are the probable Friday evening arrangements at the Royal Institution till Easter.—On January 19, The Master of Trinity College, Cambridge, will lecture 'On the Idea of Polarity.'—On January 26, Prof. Faraday, 'On the Crystalline Polarity of Bismuth and other Bodies, and its Relation to the Magnetic Force.'—On February 2, Prof. Brande, 'On the Theory and Practice of the Production of Light.'—On February 9, Prof. Owen, 'On the Nature of Limbs.'—On February 16, W. R. Grove, Esq., 'On Voltaic Ignition.'—On February 23, the Rev. J. Barlow, 'On Mr. Phillips's "Fire-Annihilator."'—On March 2, Prof. E. Forbes, 'On the question, Have new Species of Organized Beings appeared since the Creation of Man?'—On March 9, B. C. Brodie, Esq., 'On the Chemical Relations of Wax and Fat.'—On March 16, Prof. Cowper, 'On the Mechanism of Telescopes.'—On March 23, the Rev. Prof. Baden Powell, 'On the Nebular Theory.'—On March 30, Prof. Faraday, 'On Plücker's Repulsion of the Optic Axes of Crystals by the Magnetic Poles.'

While the newspapers of Europe and America proclaim the wonders of the new gold-region of California, which appears to realize the dreams of poets,—it is not uninteresting to know that some mineral lodes of this country contain the precious metal. It is well known that the Romans worked the mines of Cardiganshire and Merionethshire for gold; and we learn that East Cwmhesian Mine in the latter county has, from a lead lode, recently yielded six or seven pounds of gold, and that two hundred ounces are now on the surface of the mine.

A matter of far more importance, as it appears to us, than the discovery of gold in California or in North Wales is the discovery of coal in the Straits of Magellan; samples of which have been transmitted to the Admiralty, and by that Board submitted to scientific examination.

Among the many curious and interesting applications of science which constantly greet us,—the application of the destructive gun-cotton to the alleviation of suffering humanity is not the least interesting. Gun-cotton dissolved in ether has for some time been very successfully employed as an application to incised wounds. When washed over the surface, the ether rapidly evaporating leaves behind a film which is impervious to air; and thus the wound, protected from atmospheric influences, heals by the first intention.—But now we find this curious compound employed successfully in the cure of the tooth-ache. The cavity of the tooth being cleaned out, a little asbestos saturated with collodion, as it is called,—to which a little morphia is added,—is placed in it. All soon becomes solid; and thus an excellent stopping and a powerful anodyne are applied at the same time.

A process of much mechanical ingenuity for the purpose of preventing the forgery of bank notes has lately been attracting great attention in Paris. It is now brought forward by M. Segurier as a novelty; but from the communication made to the Academy of Sciences, it appears to us to be but a slightly modified form of compound plate-printing patented many years since by Mr. Whiting.

FINE ARTS

NEW PUBLICATIONS.

L'Allegro. By John Milton. Illustrated by the Etching Club. Cundall.

THE labours of this Club and of other associations of artists amongst us for similar purposes cannot but result in good to the reputation of our native school. That want of consentaneous movement of the energies of our artists in any healthy direction which has been so long deplored, is here remedied. The members of the Etching Club have been among the earliest in the field to supply the wholesome stimulus—and in a steady and persevering course have asserted the value of artistic co-operation. Each succeeding publication issued by them bears honourable testimony at once to the spirit of improvement and to the spirit of generous emulation in which it had its rise. Experience has shown in other countries the value of this kind of rivalry. The compositions with which the Germans have furnished their volumes entitled 'Lieder und Bilder' are nearest in resemblance to those of the present English work. Yet these must yield to the present work of the Etching Club, in respect of the continuity of interest which is here maintained. In this, a number of artists, drawing their inspiration from one source and working in different styles, have added to variety of manner a congeniality of feeling which gives a marked and national character to their united production.

In our notice last year [No. 1044] of the illustrations by the Club of Gray's 'Elegy in a Country Churchyard,' we took occasion to make some general technical observations before going into detail on the prints themselves—for which the present work does not call. The largeness and breadth there wanting are here supplied—and a confidence of execution has been gained which is the result of practice and experience. The 'Allegro' is here illustrated by seven of our native artists—as various as possible in their respective styles, yet working, as we have said, to a general harmony.—Mr. Cope's

Hence loathed Melancholy
Of Cerberus and blackest Midnight born
In Stygian cave forlorn,
'Mongst horrid shapes and shrieks and sights unholy,
first attracts our view—like as chief in merit and as occupying the leading page. It is a composition that shows the aspiring tendencies of the painter's mind—and in its details exhibits large evidence of power and resource. It is full of good thoughts; and its scale might be extended to that of a picture, to the increase of the artist's fame. The fairy scene at page 14, and the illustration to "He by friar's lantern led," by the same artist, are full of fancy. The fantastic forms of the pair of willows, looking in the partial light like goblin shapes, are in good contrast with the excellently posed figure of the sleeping girl.—Mr. Cope takes a step "from grave to gay" for the illustration of "Thus don the tales, to bed they creep." Here the group of four stalwart beings sallying forth *en masse*, armed with broom and other domestic missiles, realizes the notion of "safety in a multitude." There is much humour in this last print—as well as excellent art.

Mr. Townsend's improvement is marked in

Come, and trip it as ye go
On the light fantastic toe:—
and yet more so in

—the milkmaid singeth blythe
And the mower whets his scythe.

The second is as full of rustic truth as the first is of poetical fancy. Phillis leaving her bowre to bind sheaves with *Thesylis* is a pretty piece of rusticity: and 'The Lubbar Fend,' who

—stretch'd out all the chimney's length,
Basks at the fire his hairy strength,

is a capital conception—etched with a painter-like feeling that has successfully subordinated the mechanical appliances. The embodiment of the lines

In one night, ere glimpses of morn,
His shadowy file hath thresh'd the corn—

completes Mr. Townsend's contributions—and is worthy of association with the others.

There are six excellent specimens of Mr. Creswick's powers.—The group of Scotch firs in the early morning scene which shows

The lark begin his flight

is only surpassed by the

Hedge-row elms, on hillocks green,
Right against the eastern gate.

A more delicious etching than the last, whether regarded for elegance in its forms, luminousness of effect, or refined taste, we are not acquainted with by any master, Dutch or Italian.—The

Mountains on whose barren breast
The labouring clouds do often rest

are records, we suspect, of the painter's alpine wanderings. The 'Towers and Battlements' and 'Towered Cities' picture scenes farther south. The 'Aged Oakes' are of the right, good old sort in which the Kentish district is so abundant.—In all these the artist has proved his mastery to be as great over the needle as over the brush.

Mr. Horsley has been most happy in the village scene—

When the merry bells ring round,
And the jocund rebecks sound
To many a youth and many a maid
Dancing in the chequer'd shade,
And young and old come forth to play
On a sunshine holiday.

All the elements that should enter into such a composition—feasting, music, dancing, love-making (well countenanced by the presence of the squire and his lady, who are attended by the village curate) are excellently given. The combinations are so good, that Mr. Horsley should translate this subject into colours.

The Cynosure of neighbouring eyes
is a very tasteful treatment:—and three other etchings from the same hand are alike expressive of taste in design and power with the etching needle.

The Plowing Scene—the shepherd with his flock—the

Meadows trim with daisies plide,
Shallow brooks and rivers wide,

are the three subjects by Mr. Stonhouse. They are all improvements on his former execution:—the last being a very painter-like treatment—bright without loss of tone and effective without convention.

Admirably has Mr. Redgrave given

Such sights as youthful poets dream.

It is one of his best creations—elevated in all respects; whether regard be had to the pose of the meditative youth in whose reveries are conjured up

Pomp and feast and revelry,
With mask and antique pageantry,—

to the sun-lit sky which suggests these things to his active fancy as he reclines on summer eves "by haunted stream,"—or to the varied landscape which forms the background. All these are rendered in true poetic vein.—Nor is this artist wanting in humour where "Friar's Lantern" deludes the traveller: all our infant fancyings being warranted by the painter in his appropriate choice of locality for the incident.—Where, in

—to the spicy nut-brown ale,
With stories told of many a feat,

Mr. Redgrave has had to express an interior filled with the occupations of winter time, he has been no less successful. The reaping scene and the lines where the

—shepherd tells his tale
Under the hawthorn in the dale,

are Mr. Redgrave's remaining subjects:—and all successful.

We close this very interesting volume with noticing Mr. Frederick Taylor's charming presentment in which the cavaliers with

hound and horn
Clearly rouse the slumbering morn:—

and his two chivalric subjects representing how
throats of knights and barons bold,
In weeds of peace high triumphs hold.

The one shows a combat, in which a harnessed warrior and his steed are ploughing the dust—the other the return home from the tourney of the valorous knight, with the favours which he has won.

The volume has been appropriately inscribed to Her Majesty and Prince Albert:—whose proficiency as etchers recent proceedings of a less creditable kind have made known.

FINE-ART GOSSIP.—We have been constant in urging on Government—and in their default on the country in general—the propriety of some form of testimonial by which the munificence of Mr. Vernon may be acknowledged and its memory perpetuated—a little more sub-

stantial and significant than that expression of satisfaction with his conduct which Lord Morpeth, when Lord Morpeth, was pleased in the House of Commons to announce as the price hitherto paid for this gentleman's unparalleled service to Art. Our Government, we are now satisfied, does not understand the value of such service—though Lord Morpeth does: and we hope, therefore, that the country will find some sufficient means of reading a lesson to the Government which may assist in its education. In the matter of Art, the country is unquestionably a-head of its rulers.—Our suggestions on the subject, we are glad to say, are fructifying: the sentiment, which was independent of all suggestion, is taking partial and provisional form. A body of the patrons and professors of Art are themselves establishing a committee for the purpose of raising a subscription fund sufficient for the establishment of a "Vernon Medal"—to be conferred, annually or biennially as may hereafter be determined, as a prize for historic or other composition, on students of the Royal Academy. It is proposed to appoint certain persons from the officers and members of the Royal Academy as trustees for carrying such intention into effect:—constituting the whole body of the Royal Academy the judges for the award of the medal.

An interesting picture containing portraits of Lieut.-Gen. Viscount Hardinge and his staff, on the field of Ferozeshah, painted by Mr. Grant, has been lately on view at Messrs. Colnaghi's. The composition is full of spirit—and the portraits are faithful. It is to be entrusted for engraving to Mr. Samuel Reynolds.

Our columns have omitted to record the death of Lieut.-Colonel Batty, late of the Grenadier Guards,—known in the walks both of literature and of Art by a variety of publications. Of the former may be mentioned his 'Historical Memoir of Waterloo'—of the latter, his 'Views on the Rhine, Belgium, and Holland,' and his 'French Scenery,' 'German Scenery,' 'Views of the Principal Cities of Europe,' and 'Welsh Scenery.' His sketches of Spanish scenery remain unpublished. Colonel Batty was the son-in-law of the late Sir John Barrow—who followed him to the grave at an interval of only three days.

"In the midst of the elaboration of a new order of secular government," says the Roman correspondent of the *Daily News*, "the commission appointed to superintend the redecoration of all the churches has met and is acting. It is composed of the sculptor Tenerani, the painter Minardi, the architect Canina, and the archaeologist Visconti."—The same correspondent reports that the cell where Tasso lived, at St. Onofrio, on the Janiculum, has been restored to its old condition by a number of amateurs,—and is now the object of numerous pilgrimages.

Mr. Baily's statue of Chief Justice Tindal is, we are given to understand, finally destined to be an ornament of the good town of Chelmsford; the committee guaranteeing a certain amount—below the mere value of material and workmanship, however, we believe, putting the art out of the question—and pledging themselves to assist in raising the remainder of the sum which the sculptor has fixed as a moderate price for his art. It is to be hoped that the parties, having secured their prize from the liberality of the sculptor, will now set earnestly about redeeming their pledge. It is not for the honour of corporations or the interests of Art that the works of genius should be underpaid. The money price, be it what it will, is, it is true, the least part of the sculptor's remuneration for a great and enduring work; but, nevertheless, it represents the place which Art holds in the estimation of a country—to say nothing of the fact that genius, lodged amongst the multiplied demands of that very civilization which makes Art precious, cannot afford to be above sub-lunary considerations. The living sculptor has to consort with beings less ideal than his own Muse, and making demands more gross and material on his art.—Few men were more popular with his brethren of the Bench and Bar than the late Chief Justice Tindal; and this scheme of the Chelmsford men to honour their eminent townsman might naturally look for countenance and subsidy in that direction. We understand there is something like a feeling amongst the lawyers that a scholarship, not a statue, would have been an appropriate testimonial to the

deceased judge; and this feeling is a sound and wholesome one—doing no discredit to the Bench and the Bar. That form of commemoration which converts posthumous honour into future education, and makes the eminence of one man the source at which others may drink the means of eminence, has ever had our cordial approbation. At the same time, we must not forget that Art, too, is a great teacher; and we should be sorry to see an education obtain even amongst the lawyers, which should exclude its lessons. We have no desire to see all the commemorations of departed worth withdrawn from their ancient form of celebration. Beside the scholar we trust still to find the sculptor in England.—Baily's statue of Chief Justice Tindal will be a perpetual art-scholarship to the men of Chelmsford; and while honouring its site now, may be a fountain of future honours yet undreamt of to the good town.

MUSIC AND THE DRAMA

MIDDLE JENNY LIND at EXETER HALL.—Mr. BALFE begs to announce that he will give a GRAND CONCERT at EXETER HALL on MONDAY EVENING, Jan. 29, on which occasion Middle Lind, with other most eminent vocal and instrumental talent will assist. Tickets, 10s. 6d.; Reserved Seats, 12 1s. each. Full particulars and Tickets at Cramer, Beale & Co.'s, 291, Regent-street.

THEATRE ROYAL, DRURY LANE.

The Proprietors of the Cirque National de Paris beg leave most respectfully to announce that on MONDAY NEXT and during the Week, a variety of Novelties will be introduced for the first time. Mesdames Caroline, Palmire, Anato, Mathilde, Ducos, Amélie, &c. &c.; M. M. Lololet Aïné, Le Petit Loïselet, nicknamed in Paris "The Little Devil," Wehlie, Siegrist, Lalanne, &c. &c. will appear.

The Performances will be accompanied by the Eccentricities of Messrs. Aurioi, Leclair, Young Aurioi, and Mahomet Ben Said.

THREE GRAND MORNING PERFORMANCES, MONDAY, WEDNESDAY, AND FRIDAY.

NEW PUBLICATIONS.

Praise Jehovah. A Sacred Cantata, written and adapted, by W. Bartholomew, Esq., to the 'Lauda Sion.' Composed for a Church Festival at Liège. By F. Mendelssohn-Bartholdy. Op. 73.

THIS Cantata—the other evening heard for the first time and now published—will take a high place among its writer's works. It has a further peculiar interest, as being the only important Catholic musical composition which has appeared since the 'Stabat' of Rossini. What if it should prove the last of its race? The English words fitted to the Latin Hymn by Mr. Bartholomew are less happy than other of that gentleman's arrangements. Literal translation was out of the question, or even very close imitation of the original verses;—and we therefore think that by attending to the colour and contrast of the music alone, something less vague and more poetical might have been produced than stands before us. But the world of arrangers and versionizers has much to learn with regard to duties which are by no means so easy as is usually supposed; and, meanwhile, Mr. Bartholomew is one of the most careful of the party.

The Cantata consists of eight movements;—one original versicle, it would seem, having been laid aside by Mendelssohn for re-composition or re-consideration,* and provisionally replaced by the few chords of modulation (p. 21) which lead from the movement in a flat to that in a major. With all its grandeur this Cantata is nearly as rhythmical as a secular composition. The flow and form of the original *Leonine* verse is never out of the ear. This is one of those nice cases in which the triumph conceals the difficulty; while the merit may be lost on the common listener. Yet the fact argues as complete a mastery over the resources of Art as the most elaborate piece of fugued writing could display. The highest

* This was a manner of working habitual to the Composer, who always seemed to require a first hearing ere he could finally dismiss a work as complete. Among his most admirable inspirations are the tenor solo, 'Watchman! he will night soon pass' in the 'Lobengrin,' and the unaccompanied trio of angels in 'Elijah'—both afterthoughts, consequent upon a first performance. Though few artists have ever been more decided in their own purposes and none more opposed to concessions *ad captandum* than Mendelssohn, few, if any, have been so open to suggestion from those whose sincerity and judgment may be trusted. He would invite and consider the minutest strictures from these, on the first performance of a new work, with an honesty and a simplicity rare among the "irritable race." Hence, whatever be the value allotted to his invention, there is little or no music so thoroughly "reasoned out" as Mendelssohn's; and, for this reason, those who accept it at all will find their appetite for and their pleasure in it increase and strengthen with familiarity.

Musician will never sacrifice the Poet, but always work in his spirit. Rhyme, cadence, *caesura*, will be the most implicitly respected by him who has the largest array of *canonical* contrivances under command. Though in places as closely subject to metre as if a *vau-de-ville* tune had been the question (to take purposely the most extreme example), there would be no possibility of fitting any *vau-de-ville* words to the 'Lauda Sion.' Though cheerful and clear of severity—as a piece of writing arranged in harmony with the scenic splendours of a peculiar ritual should be—it is still sacred. So much as this could not be said of the composition mentioned as preceding it—the 'Stabat' of Rossini;—one or two movements of which (as was the case with *Quoniam* by Mozart and love-sonnets by Handel) are qualified to "pay the double debt" of Church and Stage,—and bear being used on the latter in no semi-serious Mystery, but in downright, hardened, love-making Opera.

Let us now specify a few points in which the master-hand is peculiarly marked: beginning with the Introduction, a noble specimen of stately *crescendo*. Admirable too, as a specimen of legitimate amplification, is the working up of the *allegro maestoso* into which it leads, the original subject being at the close brought back with a massiveness and breadth of effect peculiar to the closes of Mendelssohn. The Quartett No. 4, must be singled out as a delicious specimen of the composer's peculiar taste in harmony: from which a smoothness without vagueness and a richness never cloying so exquisitely resulted. The *canto fermo*, with accompaniment on the words *Dogma datur Christianis*, &c.

is another of the strong points of the Cantata.—The *soprano solo*, 'Caro cibum,' one of the most angelic sacred melodies ever written—will henceforth take rank with the 'Ave Maria' and 'O Salutaris' of Cherubini: the sweetness of the air being enhanced, not interrupted, by the instruments chosen to move in concert with the voice. In the next chorus, 'Sumit unus'—a more stately and grandiose movement having a strongly-marked orchestral accompaniment,—the relief given to the syllabic arrangement of the text by the large and spreading orchestral passages on the words 'sed momento tantum esse,' &c. is another of those touches which mark "the True Prince." The same may be said of the very simple pedal *a* in the bass (p. 53) employed by Mendelssohn, according to his own peculiar fashion of bringing back his main subject (here the melody to 'Bone pastor') gradually, and with a certain caressing artifice which at once retards and enhances the full satisfaction of its return. The close, too, of the entire hymn on the "Amen" is deliciously-soothing and picturesque,—to be mentioned together with the close of Beethoven's Mass in *c*.

One more merit of this Cantata claims notice. It is admirably easy of execution; and thus eminently commendable, as a model, to all those who conceive that there is no sublimity to be reached save on the "hill Difficulty,"—no devotion to be asserted without a menacing grimace,—no invention to be brought home without a perverse escape from Nature. Such professors will torment themselves and their neighbours long before they will utter so glorious, so spontaneous, and so cheerful a Hymn as the one which we now hand over to all choirs that love the pleasant task of "praising the Most High" with the voice of Melody.

HAYMARKET.—If we might judge from the crowded state of this house on Saturday to witness 'The Merchant of Venice,' advertised to be performed as on the previous Thursday at Windsor, the question would be decided as to the gain likely to accrue to the prospects of the drama from the example of countenance given by Her Majesty.—The cast, nevertheless, was not, after all, exactly after the Windsor pattern. There was more than one substitution:—but the principal characters were filled in the same manner. Mr. C. Kean performed *Shylock*, Mrs. Kean *Portia*, and Mr. Wigan, *Basanio*. The latter cast was the greatest novelty; and though a part out of the actor's usual line it was played with considerable force. In the pathetic passages it was excellent,—in the simply poetic ones it wanted steadiness and practice.—Mrs. Kean's *Portia* is well known for its delicacy and beauty. We cannot, however, but feel that it is her own rather than

Shakspeare's—and that her mode of performing it is a compromise between her *physique* and the requisitions of the part. It was interesting to watch how by the management of her voice and action she contrived in the trial scene to compensate for her natural feebleness.—Mr. Kean's present performance of *Shylock* is a great improvement on his former attempts. His reading of it is exceedingly refined, divesting the character of much of its malignity,—showing the ill-used race rather than the ill-designing man. Such, however, is only a part of the Shaksperian idea—and in so confining himself Mr. Kean's conception and execution were both defective. This granted, we know no performer who could have dealt with the part more effectively.—Of Mr. Keeley's *Launcelot Gobbo* and his wife's *Nerissa* there is really nothing to be said but that, as usual, both were excellent.—Miss Horton was the *Jessica*; and looked the part well, but acted without much *verve*,—probably because reserving herself for the songs with which the part is supported.

OLYMPIC.—A drama in one act, entitled 'The Headsman,' by Mr. Albert Smith, was produced on Thursday. The interest rests on the well-known incident of the hereditary executioner of Bruges,—whose supposed son, *Gerard* (Mr. Leigh Murray), has to undertake his father's duty on account of the latter having had his arm broken in a street row by the people—who held his office in detestation. Gerard is subject to similar outrages on his person,—and his spirit boils with shame and indignation. He is in love with *Bertha* (Miss De Burgh), who knows his individual worth and is enthusiastically attached to him. She likewise becomes subject to the insults of the ferocious mob. Notwithstanding the hatred borne by the latter to the person of the public executioner, they dearly love an execution,—and are accustomed in case he fails of his blow to stone the headsman. Gerard has not the heart even to strike it; and the rage of the crowd becomes terrible,—which the old *Count of Flanders* (Mr. Norton) endeavours in vain to repress. The old executioner (Mr. Stirling) himself then appears; and is compelled to confess that the youth is not his son, but the illegitimate offspring of the Count. This revelation having been made, the hereditary office is abolished:—whether therewith the capital punishment itself we could not collect. Both Mr. Stirling and Mr. Murray acted with considerable effect and much picturesque power. Miss De Burgh is a *débutante*, but supported her part with self-possession and point.—There is a slender episodical character of an image maker and relic dealer, performed by Mr. Compton:—who drew humour out of the driest materials ever provided by dramatist. The piece was quite successful.

MUSICAL AND DRAMATIC GOSSIP.—A most interesting MS. is now in London—namely, a Thematic Catalogue kept by Mendelssohn of the music which he composed. This is by no means complete, since many published works are missing from it—but it is surprisingly copious in the amount of efforts, never submitted to the world, which it discloses. In his earlier days, Mendelssohn must have been a varied and indefatigable worker: since we find a note of symphonies, comic operettas, double pianoforte *Concertos*, *Cantatas*, &c.—the least of which must have demanded considerable time, patience and skill to bring it to an end. There are *memoranda*, again, of trials at composition in some new form, made once, twice, a third time,—and the attempt given up as not satisfying their composer. To offer a list of these is not our intention; but the perusal of this Catalogue has been of deep interest, as adding another to the memorials of a great man, laid together one by one; while the fact that it numbers so many works left in MS.,—even if considered apart from the list of works published,—is one of interesting significance. Have the historians of Art sufficiently considered how frequently in Music a long course of experiment seems to have been the thing needed ere the Artist has arrived at maturity, or even at a consciousness of individuality? The consideration at least is illustrated by the early essays of Gluck, Haydn, Mozart, Weber, and "with a difference," by this MS. Are our young English composers willing to toil through such an apprenticeship? The Rossinis who, after half a dozen lessons in counterpoint, "win their spurs" by a single melody and then educate themselves by

practising their craft, are the exceptions—not the rule.—Meanwhile, it is satisfactory to reflect that we have by no means come to the end of the works put forth by Mendelssohn as complete. It is said that his overture and choruses to 'Athalia' will be performed at the first *Philharmonic Concert*. Among its composer's theatrical music this is the most important and generally available; being written for the ordinary chorus of four voices—with two *soprani* and a *contralto*, as *solo parts*. It was one of Mendelssohn's own favourite compositions: though commenced merely in obedience to royal command, and with considerable disinclination at the outset (we have heard him say) to writing to French rhythms. The work, for the last-mentioned reason, is a *trouvaile* of first value to the *Paris Conservatoire*:—but the authorities, there, are proverbially slow in discovery.

The surplus receipts of the Concert given for the Mendelssohn Scholarships, at Exeter Hall, on the 15th of last month, fall little short of 950*l.*:—the expenses having proved, in some items, heavier than was anticipated.

The theatrical exhibitions at Windsor have commenced. They began on Thursday week in the Rubens Room at the Castle. Instead of an orchestra, Her Majesty's private band was stationed in the adjoining room. As we have already announced, the play represented on the first Thursday was 'The Merchant of Venice';—the performance of which elsewhere, in the principal parts, we have criticized in our usual theatrical article. Some of the differences of cast, however, have a degree of importance attached to them. *The Duke of Venice*, by Mr. Diddar—*Lorenzo* by Mr. Leigh Murray—and *Jessica* by Mrs. Compton, (late Miss Emmeline Montague) add a strength to the Windsor cast which cannot be claimed for the Haymarket repetition. The Shaksperian text was not throughout rigorously attended to; certain omissions, in consideration of the circle being a domestic one, having been made.—Last Thursday, the performance embodied the strength of the Lyceum Company,—the entertainment being of a light comic character. The vaudevilles, as previously announced, of 'Used Up' and 'Box and Cox' were the pieces presented.

It is said that an English version of 'Le Val d'Andorre' will shortly be produced by Mr. Maddox at the *Princess's Theatre*. For this his company is moderately well fitted, though it does not contain any equivalent for Mdlle. Lavoye, with her astonishing executive facility; while the young lady who with a due course of care and study might have emulated Mdlle. Darcier's success—we mean Miss Anne Romer—no longer belongs to his theatre. All witnesses agree that the instrumentation of 'Le Val d'Andorre' is among that opera's principal charms. If this is to be adequately represented, Mr. Maddox must take steps for the amplification, revision and correction of his orchestra.—The above remarks are due to M. Halévy, when one of his compositions is sung in English for a first time. When 'The Jewess' was given, almost all the music was cut out. Now, not only every such wanton instance of excision, but also every case of slovenly execution, retards the progress of Music in England, and the chances of a national Opera being founded.

A recent advertisement put forth by Mr. Surman's *London Sacred Harmonic Society* must not pass without comment. The public is bribed to subscribe to the reserved seats with the promise that a copy of 'Judas Maccabeus' will be presented to each subscriber. So explicit an announcement that Mr. Surman has books and seats which hang on hand, in our poor judgment, neither "nice nor wise"; since it settles the question of Art having any share in the ideas or calculations of those who thus tickle themselves as "cheap bargain vendors." It is for everybody's profit, however, that such a proposal should be as widely circulated as possible:—also the comment. The latter will exercise little influence over those to whom the former acts as a lure.

It is not pleasant so early in the year to have to deal with another piece of charlatantry; but if pain be given to ourselves or others they are to blame who force us upon the duty.

The force of *clap-trap* could no further go than in the engagement by the Directors of the *Wednesday Concerts* of Mr. Braham, the elder, to sing

duets with Mr. Sims Reeves! How can we talk of progress when speculators and artists thus objectionably pamper vulgar curiosity? Let not sympathetic souls pass off to themselves the pleasure of such an exhibition as admiration for one who was so long a favourite with the public. It is no such thing. True love and sincere gratitude would rather keep watch over the veteran's retreat than see him tempted thence to exhibit the wreck of powers—which however marvellous in their duration—have no longer an existence. We have more than once animadverted upon French inhumanity to the artists whose prime is past. Our English folly, however, though less ostensibly cruel, is no less essentially coarse-minded, and of the two it is more fatal to Art. By lending himself to such expedients, which become increasingly blameworthy with every re-production, our most popular tenor—promising as he was, and magnificent as are his natural powers—is preparing for himself difficulties and bitter lessons innumerable, and voluntarily abandoning as excellent a position as was ever reached by artist so young in the profession.

We last year adverted in due course to the inconvenience caused to the Worcester and Norwich Festival Committees by the delay of Mdlle. Jenny Lind's agents in giving a positive answer to the engagements offered her. She has now, we must record, announced her intention of making the *amende honorable*, by singing in both towns gratuitously for the good of the poor: her intention of not returning to the stage being at the same time emphatically promulgated. Such resolutions are proverbially hard to keep: and the Swedish Lady's *Yes or No* is a more than usually momentous question to those who manage *Her Majesty's Theatre*, and who have been short-sighted enough to destroy its old reputation for *ensemble* by way of "bringing out" a single artist into brilliant prominence.—The *Gazette Musicale* announces that M. Bordes, the French gentleman who has been aspiring to Signor Mario's succession at the *Théâtre Ventadour*, has been engaged by Mr. Lumley.

There is some idea that the Italian Opera at Paris may re-open under the management of Signor Ronconi,—who has strengthened the company already assembled there by engaging Signor Mario and Mdlle. Albini. It is added, that Madame Nini Barbieri (reported to have the finest voice in Italy) will probably appear. How one notoriously so unmanageable as Signor Ronconi will act when he is in office, we cannot divine. But unless his "new constitution" implies new compositions, the theatre need hardly open its doors.

The foreign musical journals are making efforts to bring forward Herr Eckert as a composer who is to do honour to Germany. Mention has been already made of his opera, 'William of Orange,' recently played with great success at the Hague. We wait for the publication of the music, with curiosity: since "the penetrable stuff" which has carried the opera from Berlin into the heart of Holland may, it is possible, reside in the *libretto*. The remembrance of former anticipations and former disappointments warrants us in giving this caution. Louder and more appetizing praise could not have been bestowed than the French *cognoscenti* and critics of every calibre (not forgetting M. Berlioz) lavished on the 'Desert' and M. Félicien David. And yet—after having produced a third work of pretension—he has, even now, to win a fame worth any artist's having.

Mdlle. Nissen and Madame Thillon are said to be the two singers selected by M. Julien to appear at his provincial concerts.—Some very slight movements abroad indicate a desire on the part of the Germans to alternate political outcries with more harmonious utterances. At one of the recent subscription concerts at Leipzig the Storm Interlude commencing the third act of Cherubini's 'Médée' has been given. Here is a hint for our Philharmonic Directors. The symphony in question is one of the finest descriptive pieces of music in existence—approaching an overture in its length, which is twenty pages of full score. Two new operas—'The Red Mantle,' by Herr Wurst, and 'Colombo,' an Italian opera by Signor Barbieri—have been recently performed at Berlin.—A very grand vocal and orchestral concert, *auspice* M. Fétis, and by his own account the most brilliant probably ever heard,—has just been given at Brussels, for the benefit of the orchestral players

there. A Christmas *Oratorio* (?) by Lesueur, was given on Christmas Day, in Paris, at the Church of St. Roch.

The Park Theatre at New York, for many years considered as the principal theatre of that city, has been just destroyed by fire.

It would seem, on the report of Mr. Forrest, that the dramatic muse is not propitious to the American invocation. In June 1847, that tragedian offered premiums of 3,000 dollars for the best, and 1,000 for the second best, dramas that might be furnished him by American dramatic writers. It seems, by a card which has just been published in a Philadelphia paper, that he has received a host of competing manuscripts; and his award, however just to the genius of the candidature, is surely an evasion of the terms of his own invitation. Amongst all the plays which have been presented to him he says he does not find one that he could venture to put on the stage; but he announces to a Mr. Miles of Baltimore that his "tragedy of 'Mohammed' has been determined upon as worthy of the second prize, inasmuch as it is considered superior to all the others as a dramatic poem." The remaining 3,000 dollars, the offer of which has evoked such a host of effort, Mr. Forrest puts quietly in his pocket and says no more about it. Now, according to our reading of Mr. Forrest's challenge, Mr. Miles is entitled to the larger sum; and amongst the multitude of dramas which the tragedian's spell has added to the literature of America, it is almost necessarily in the nature of things that there must be some other one better than the rest, and to whose author Mr. Forrest owes 1,000 dollars—even if that sum be more than the money value of the entire batch put together.

MISCELLANEA.

New Zealand Poetry.—As I am not aware that any of the poetry of the New Zealanders has yet appeared in print, I send you the following small piece, in the hope that it may interest some of your readers, who may probably be able to give a translation,—which I confess I am not. These "waiatas" are well worth the attention of those who take an interest in savage poetry; but from their very figurative language it is almost impossible to give them a clear translation. The following is a chaunt, made on the occasion of a murder committed last year by the natives of Taupo on two native Missionaries from Waitotara, in revenge for the death of some of their friends who were killed about twelve years since by the Waitotara people.—I remain, &c. POUTATAU.

Waiaita.

E hora te Marino horahia i waho ra,
Ka pa ki Omakunga rere ana i te ilia,
Teawa ki pahaki te tai o Marouru;
E kino tatou ki te noho tahi mai;
Ka toriki ki tawiti, ka nui atu te aroha;
Tera te kanga tau iata rawa mai,
Te pai heki hiarata naku koe i huri atu:
I wakawehi ahau kua ziro taku kiri,
I te tara ongaonga wehi nui ai!
Kei a koe ano te tinana i mau ai,
Kei tae te wairua, kei hoki au ki te iwi.

"Taylor's" *Contemplations*.—The renders of Jeremy Taylor will be interested in learning that the treatise hitherto attributed to him entitled 'Contemplations on the State of Man' has been ascertained to be by another hand:—a recently-published pamphlet, by Archdeacon Churton, having shown it to be taken from a work by Nieremberg, a Spanish writer contemporary with Taylor.—*Daily News*.

First Site of London.—The difficulty of reporting a paper read abroad will sufficiently account for one or two misapprehensions in your notice of the 'Memoirs on the First Site of London,' at the Society of Antiquaries [see *Ath. No. 1005*].—With regard to the Borough of Southwark, no such statement as that reported will be found in either of the two essays. The idea of a Trajectus, which they constantly recognize, must, of course include that of a corresponding work of some kind on the opposite shore of the river: a ferry, like an argument, has generally two sides.—The position to which you refer "that no part of Roman London was west of Walbrook," is held with reference only to the first Roman London, as distinguished from the city of the later emperors. The argument from funeral deposits is not opposed to the opinion of Sir Christopher Wren—indeed, his researches are quoted in its favour: and he it was who discredited the old fiction of the temple on the site of St. Paul's. The meaning of the term *cole-harbour* we are not in a condition to discuss till the instances of its use are collected and examined. I am, &c. A. T.

[We are glad to insert the preceding note from Mr. Taylor in explanation of his paper. What he says is, no doubt, true; but the mistake, such as it

was, about the Romans in Southwark was not ours only. All who were present will recollect that more than one member spoke in opposition to the notion, understood at the time to be promulgated by Mr. Taylor, that the Romans had made no settlement on the south bank of the Thames. A mere *trajectus* over the river does not necessarily imply a fixed abode in Southwark; whereas we know, as well as anything of the sort can be known, that the Romans had habitations nearly as far south as St. George's Church. As to Sir Christopher Wren, Mr. Taylor does not deny that that architect gave to Roman London a much wider area than Mr. Taylor is disposed to allow it.]

Extraordinary Telegraphic Feat.—President Polk's cumbersome message, containing upwards of 50,000 words (!), was flashed all the way from Baltimore to St. Louis in twenty-four hours,—and this, too, with the minutest punctuation mark in the document. Copies were also dropped on the way at York, Harrisburg, Carlisle, Chambersburg, Bedford, and Pittsburgh, in Pennsylvania; Massillon, Cleveland, Zanesville, Columbus, Dayton, and Cincinnati, in Ohio; Madison, and Evansville, in Indiana; Louisville, in Kentucky; and Saline, in Illinois. The gentlemen who accomplished this wonderful mental, mechanical, and electrical feat, wished to prove beyond all cavil that the lightning-line can be made available for the transmission of large documents as well as for short messages; and we think they have pretty well satisfied the public of their ability to do it. Messrs. Reddish & Hough, of Philadelphia, connected with the O'Reilly line, were detained for the most important part of the duty to be performed, that of writing the entire document in Baltimore. Their arduous task was begun on Tuesday, shortly after the message came to hand; and at a few minutes before 2 o'clock, on Wednesday afternoon, they finished their almost herculean undertaking—at which hour the signature of James K. Polk and the Washington date were written as plain and legibly as the caption had been twenty-four hours previously. The two operators were at work, relieving each other occasionally, during the entire time, with the exception of a couple of hours, when they were interrupted by a storm at the western end of the line.—*New York Express.*

Portrait Painting in Portugal.—I may mention that as regards Portrait Painting (which generally flourishes even in countries where the Fine Arts have taken no deep root), except the portraits I have mentioned of M. de Menezes, there is no artist who appears capable of painting a head. Some adventurer of the lowest order came from Madrid a short time since, and painted the whole of those who wished to perpetuate their likenesses, at about 2*l.* 10*s.* per head. The drawing-master of the Orphans' Hospital at Belem painted a portrait of the present Queen, her father and his second wife:—I do not think even the Vicar of Wakefield would have patronized such a painter. If, as must be the case in every civilized country at some time or another, the Arts should flourish here, this work will be preserved in one of the finest buildings, as a curious specimen of what was the state of native Art patronized by royalty in Portugal in the nineteenth century.—*Correspondent of the Art-Journal.*

To CORRESPONDENTS.—H. J. C.—W. M. R.—E. O.—A. C.—C. Mac S.—Mrs. L.—received.

T. W. R.—We think our correspondent should not be surprised that a letter couched in such language as he has thought fit to employ should have been refused insertion in the journal of whose criticism he complains. Its terms alone would exclude it from our columns:—but in any case, we do not meddle with the criticism of our contemporaries.

C. B.—This correspondent takes us to task for stating in an article on the statistics of coal that the deterioration caused by its export to India "is 100 per cent. on its value,"—believing that by this we signified that it was wholly destroyed. He has mistaken the meaning of the passage. Coal exported to India is so deteriorated by being rubbed into useless dust, that fuel which might otherwise be sold at, say, 3*l.* 2*s.* per ton costs 6*l.*; thus being increased in cost 100 per cent.—or, what is the same thing, diminished in value to the purchaser by the same amount.—C. B. also wishes to know on what ground we stated the diminished importation of coal into London from Scotland to be 100 per cent. in nine years. We simply quoted Mr. Taylor's words from page 262 of his "Statistics of Coal;" and the author, not his reviewer, must be responsible for an error, if it be one.

Erratum.—No. 1105, p. 1334, col. 1, l. 34, for "About this song" read *Above this zone.*

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